Makers of Indian Literature

Sant Jnandildas

Kitab Singh Rai

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by

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SAHITYA AKADEMI

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1

Introduction

In India Nepali language and literature do not need any further introduction. It is now spoken by about ten million people throughout every length and breadth of Indian territory spread over to north, east, west and south India. Every year a good corpus of Nepali books of different genres, other than the publications of Sahitya Akademi, New Delhi and National Book Trust of India, apart from Nepali journals and periodicals are being published from these parts of India. What we lack is Nepali writers writing in English or we lack sufficient writers interested in translation and transcreation of source books is in other major Indian languages. Adequate translation projects from the source languages to major Indian languages or to English are being undertaken by Sahitya Akademi, through which Indian Nepali language and literature will keep its pace with other Indian languages in the years to come.

Before I started writing of a monograph on the life and works of Sant Jnandildas and his contribution towards the development of Indian Nepali language and literature in its modern frame, I was, to some extent, discouraged by some Nepali writers of both India and Nepal. The more these people became vocal against Sant Jnandildas the more I was attracted towards this new John of Arc of Nepali horizon. I, however, let these people down and consequently began to study about him and his works from the books and journals whatsoever available in the libraries both from Darjeeling and Kathmandu, simply not because that some of the illustrious Nepali writers both from Nepal and India are against Sant Jnandil, questioning his nationality. But the travesty of the truth lies elsewhere. The predicament with which this writer has to undergo tremendously is to which nationality Jnandildas belonged. Nepal being his motherland where he was born and

brought up, is, no doubt, his first home and India where he grew old, devoted his life as a 'Karmayogi' and died as 'perfect seer' or 'siddha purush' is his second home or we may call his 'Karmabhumi'. At Darjeeling which was his second home and where Jnandil composed his magnum-opus *Udaya-Lahari* in full in a popular Nepali folk metre, *SAWAI*, he has indeed sown the seed of rebellion in the minds of the indigenous hill tribes against the spiritual and religious exploitations inflicted by the Western Missionaries. This very spirit of his cultural and spiritual rebellion-sown in the minds of these hill tribes of Darjeeling under British rule at later stage led to political regeneration of these people against the mighty British Imperialism. This very spirit of Indianness inherited by Jnandil deserve no criticisms. Moreover, swayed by the emotional appeal of his Joshmani Panth, a new occulticism in traditional Hindu Philosophy people from all walks of life right from ascetics, householders, working and peasant class and royalty without any distinction of caste, creed and sex came under its influence which has its phenomenal growth during the lifetime of Sant Jnandildas in large parts of North-east India till today. Since Bhanubhakta Acharya, a strong proponent of another school of devotional poetry in Nepali language and literature, is regarded as our national poet of high excellence in India whose portrait has its place in the Assembly Hall of West Bengal and on whose birth anniversary which generally falls on 13th July every year, an official holiday has the sanction of different State Governments of India like West Bengal, Sikkim, Assam and Meghalaya. Sant Jnandildas is equally held in high esteem as a Saint-poet of extra-ordinary brilliance in large parts of India. As the elites of Nepal out of sheer disgust and hatred have since been rejecting Jnandil's contributions towards the growth and development of Nepali language and literature as a whole, the Nepali-speaking people of India regards him in high esteem who exerted great influence on the social life, language and literature of Indian Nepalese. The greatness of his personalities and his contribution in

shaping the Nepali language and literature to its distinct modern Indian imprint can essentially be compared with Bhanubhakta Acharya only. While we do not dare to question the nationality of Bhanubhakta, so also Jnandil's nationality is above political and geographical boundaries. The contribution of Jnandildas towards the religious tolerance, propagation of equality and fraternity, implicit social reforms and depth of his poetry is no less insignificant from that of Bhanubhakta Acharya. I greatly acknowledge my thankfulness to Sri G.S. Rai, ex-Headmaster of Samsing High School, Matelli, Dooars whose valuable suggestions on rendering the *Udaya-Lahari* and other poems to the target language with some additions and corrections can never be ignored. I may be failing in my duty, however, if I do not owe my gratitude to Prof. (Dr.) Gokul Sinha, ex-Reader of Siliguri College, Siliguri, Darjeeling who has minutely gone through my entire typescripts and extended all help in polishing my language here and there in the manuscript. My thanks are also due to Prof. Indrabahadur Rai, Dr. Kumar Pradhan and Sri R.P. Lama. Finally, my enduring indebtedness infact goes to wife Sudha, sons Parker and Navin, and daughter Mona who silently and patiently bore my frequent outbursts and occasional obsession during the writing of this monograph.

2

Life of Sant Jnandildas

It is commonly believed that the Saint-poet Jnandildas was born in and around 1821 A.D. in the far remote village of eastern Nepal namely Fikkal in the district of Ilam. He was born in the family of Nepali Brahmin. There is also one theory that he was born in the district of Dhankutta which also lies in eastern Nepal. Jnandildas was born at a time when Nepal was reeling under tremendous historical and political uprisings. At the beginning of nineteenth century both India and Nepal were facing backlashes in the aftermath of British Imperialism.

This Saint-poet might have no formal education, but he was a born-poet. His poetry most of them bhajans or hymns are full of matured poetic diction. Keeping his poetic words and language in view, we may conclude that Sant Jnandil had a considerable knowledge of Sanskrit and Sadhukkadi Hindi. Some research scholars and historians, however, maintain that this Saint-poet was studious, considerate and brilliant teacher.

Jnandildas was very intelligent from his childhood days. He was deeply influenced with 'Joshmani Panth' when he was too young. The Joshmani Panth about which we shall elaborate in another separate chapter, had a good deal of influence in and around eastern Nepal. From Shyamdildas, the famous practicing Guru of Joshmani Panth, he was baptised in this new sect of faith. Since then he studied hard about this Panth and after sometime he was assigned to practise and propagate this Panth in the far-flung villages and the hilly-tracts of eastern Nepal. He very painstakingly and conscientiously took his assignment as a consequence of which he became one of the well-known preachers of this Panth in the entire eastern part of Nepal.

At this height of fame as an ardent preacher of this Panth, Jnandil was again deputed to preach and propagate this Panth at Okhaldhunga, one of the famous districts of eastern Nepal. As Joshmani Panth itself stands against Brahminism, idolworship and caste system prevalent in the entire parts of Nepal, Jnandildas and his Guru essentially chose this part of eastern Nepal where Mongoloid breeds of Nepalese were predominantly settled for spreading this anti-Brahmin concept of faith amongst the most illiterate class of toiling mass. As Jnandil was fully adept with this popular notion, he took pains to establish Okhaldhunga as the centre of publicity of this Panth because Okhaldhunga was predominantly a fortress of Gurungs, a non-Brahmin caste of Mongoloid breed.

There seems some difference of opinion with regard to his marriage. Some opine that he married Sitala Mai when he settled at Rumjatar near Okhaldhunga for propagation of this Panth, others are of the view that from Dhankutta Sitala Mai accompanied him in his long sojourn at Rumjatar. Jnandildas had three sons and six daughters from Sitala Mai. All the sons, daughters and wife were his most ardent disciples of this Panth.

While at Rumjatar Jnandil propagated this Joshmani Panth with all his might and sincerity. The people of Rumjatar most of whom being toiling and down-trodden illiterates and belonging to Mongoloid breeds were long oppressed, despondent and discouraged under the Ranas, the 'de facto' ruler of erstwhile Nepal and as they were under the clutches of orthodox Hindu Brahmins as well, they turned towards this new Panth for solace and inspiration. The Gurungs were staunch devotees of Jnandildas and had immense belief in this Panth. Jnandil was very plain-speaking and was very critical of the ritualistic Hindu practices as a result of which the Nepali Brahmins became antagonists and vehemently opposed his preaching throughout Nepal. These conventionalist Brahmins observed that these non-

Brahmins irrespective of class, caste and creed held Jnandildas in high esteem and were no longer the devotees of ritualistic practices of Nepali Brahmins. But the Brahmin antagonism did never deter him from propagating his Panth rather Jnandil expedited his activities with more zeal and enthusiasm. He was very jolly, jovial and cool-minded person that's why he ridiculously replied in satirical verses when his disciples narratedthese Brahmin outbursts :

"Yo Rumjatarko kodako pitho Nirgunko daun,
Dharma ra Karma Gurungle garyo chhakpare Bahun."
Leavened with nothing but the water of Gods
Comes from Rumja the flour of millet pounded,
Gurungs have mastered the knowledge of God
And Brahmins are left astounded.

(Rendered by Kumar Pradhan)

Many historians and research scholars frankly admit that any devotee having come to Jnandil's company once spontaneously endowed the influence of this great religious preacher.

Jnandildas's plain-speaking and his common disregard for the conventions of orthodox Hindu society in entire Nepal raised up enmity in every walk of life. But he never bothered for this enmity of a handful orthodox Brahmins. Jealous of his fame and popularity in this far east of Nepal, these conventionalist Nepali Brahmins started a whisper-compaign against Jnandil of being a mass leader to overthrow Janga Bahadur Rana, the then all powerful Prime Minister of Nepal. Janga Bahadur Rana, the architect of Rana regime in the power-polity of erstwhile Nepal, was suspicious of the activities of Jnandildas and his devotees and followers throughout eastern Nepal.

Nepal, a tiny Himalayan kingdom ruled by Shah dynasty since two centuries past, was tremendously under the influence of palace intrigues. It was at this time Janga Bahadur Rana, an

ordinary soldier in the Royal Nepal Army with the help of his brothers and other faithful henchmen from the same occupation came to power with both Premiership and Army General of Royal Nepal Army after committing the most heinous 'Kot-Messacre'. No sooner did he emerged as the power-centre of Nepal, he made the King of Nepal as a titular Head of the State of Nepal. Under his autocratic rule the common people was much oppressed and consequently a wide resentment among the oppressed class of Nepalese was gradually gaining ground. But the Nepalese subjects dared not to raise their heads against his autocracy. This whisper-compaign of Nepali Brahmins against Jnandil had likely a desired effect and Janga Bahadur Rana sent his bodyguards to Okhaldhunga in order to arrest Jnandildas and his most trusted disciples. Jnandildas and his disciples were subsequently taken into police custody and brought them back to Kathmandu. It is needless to say that with the arrest of Jnandil and his disciples, Janga Bahadur Rana simultaneously issued arrest warrants to Lakhan Thapa-II, another Sadhu of Joshmani Panth from Gorkha district of Western Nepal about whom there were allegations of revolt against the Rana rule. When the Royal Nepal Police raided at one of the hide-outs of Lakhan Thapa-II at Gorkha, he was instantly arrested along with his eight other disciples. The police, after searching operations, seized a number of arms and ammunitions from the place of arrest. Some of these coincidences were sufficient reasons for the Rana rule to suppress this rebellion by a handful disgruntled elements. Lakhan Thapa-II and his other disciples accused of armed rebellion against the regime, were put to death by hanging in public place.

On the contrary, Jnandil and his disciples along with Sitala Mai could not be tried for want of ample evidence. They were rather put behind the bars at Jamal near Ranipokhari in Kathmandu nearly for six months. Contrary to such wild allegations against Jnandil and his disciples, the Rana rule found them as social reformers. Even one of Janga Bahadur Rana's brothers Ranodip Singh and other courtiers were under tremendous influence

of Jnandildas. Under the royal patronage Jnandildas and his disciples were acquitted from the Royal Court of Law and a host of Rana royalties were christened in Joshmani Panth. This had an overwhelming effect in the minds of the common Nepali subjects and within a very short span of time this new sect of faith established itself as one of the major religious faiths within the valley of Kathmandu. One such disciple was recognised as Shyamdil Mai having royal link at Kathmandu also helped spread this Panth all over Kathmandu valley. She constructed a temple at Chawel near the Great Pashupati Nath temple at Kathmandu from where she propagated and preached this new cult of faith, and this temple where Jnandildas, his wife Sitala Mai and his disciples, after release from house-arrest, set their feet in for sometime, became the centre of 'Joshmani cult of faith'. It is widely believed that Shyamdil had her tomb nearby this temple called 'Satya dharma kuti'. Some of the research scholars on Joshmani Panth had found seventy two bundles of handwritten manuscripts on this cult of faith and a bunch of bhajans composed by Ranodip Singh Rana, his courtesan Ram Bahadur Khawas and Shyamdil Mai at this 'Satya dharma kuti.'

Janga Bahadur Rana, the all powerful autocrat of Nepal, when found Jnandildas a great social reformer instead of a political adversary, unhesitantly offered him Jamindari called 'Birta' in Nepal. But Jnandildas flatly refusing asserted, "What's the use of Jamindari for a fakir or a mendicant like me ?" When pressure mounted upon him by his royal disciples at the time of his departure from Kathmandu, he benignly solicited Janga Bahadur Rana to let him preach and propagate this cult of faith in all four corners of Nepal without any obstacles. The Premier of Nepal, Janga Bahadur Rana highly impressed by Jnandil unhesitatingly permitted him by a 'Royal Proclamation' to preach and propagate this Joshmani Panth beyond Kathmandu valley with special instruction that a white flag with 'Nagara' (kettle-drum) be used whenever and wherever he was supposed to preach and propagate this cult of faith. Janga Bahadur Rana was pleased to order his

royal bodyguards to see him off-while crossing the Kathmandu valley. One of the top sergents in this royal bodyguards accompanying Jnandil dared to be baptised in this Panth during the journey and followed his Guru as disciple while others returned to their barrack. This very sergent was named as 'Singhdil' as he courагiously defied the order of Rana rule by resigning from the regular service of Royal Bodyguards. During the autocratic rule of Janga Bahadur Rana none but 'Singhdil' having a lion's heart could defy him. That's why Jnandildas christened this sergent as 'Singhdil' literally denoting a man of lion's heart.

Jnandildas left for Rumjatar, east of Nepal with wife Sitala Mai and some trusted disciples. On the way he and his disciples stepped in at Chatara where a Joshmani temple was constructed by his disciples and devotees. Some Kabir sect of Sadhus had also taken shelter at this temple. But they were very critical of Joshmani Sadhus having meat with their dishes. At this outset, Jnandil contested this argument with them citing examples from metaphysics and spiritual metaphors through his 'bhajans'. His style of contesting arguments paid him dividends and the Kabir sect of Sadhus were very much impressed by his poetic mysticism. Jnandildas and his disciples after this incident left Chatara and proceeded to Limbuwan, a valley between Tamor and Arun rivers of eastern Nepal predominantly inhabitated by Rais and Limbus. He met here one Akkhaddil Das Rai who also happened to be a Joshmani Sadhu but of different nature, always greedy of money. Jnandildas discarded him and later his strong feelings against such scrupulous elements amongst his disciples took place in his principal work, Udaya-Lahari in the following couplets:

Sudra-Sadhu jati chhan dherai dhan bhanchhan
Kanthi dharan garda pachas rupiya ganchhan.

Plenty of wealth the Sudras and Sadhus want,
For use of Kanthi rupees fifty they demand.

Amolka chijko mol garnu kasto
Balale lekhchha jastako tasto
Mol nagarnu amolko chij
Bepar garne hoina parampadko bij.

Why to haggle for the invaluable things ?
What you sow, destiny will foretell everything.
Do not bargain for the invaluable doll,
The divinely seed is not to be sold.

By preaching and propagating his new sect of faith he reached at Ilam where he sojourned for sometime. Around three hundred disciples and devotees followed him when he stepped in Ilam, a renowned district headquarter of eastern Nepal.

Jnandildas, because of his plain-speaking and being vocal against the Nepali Brahmins attracted numerous adversaries. Jnandil, nevertheless, did not stop criticizing Nepali Brahmins for their narrow-mindedness and for practicing traditional ethics amongst the illiterate mass. Apart from Nepali Brahmins the rich and affluent class of the society had also been antagonised by his outspokenness. All these influential people of Ilam jointly and severally expressed their displeasure to the then District Authority of Ilam against Jnandil. By defying 'Royal Proclamation' granted in favour of Jnandildas, the District Authority being one of the relatives of Janga Bahadur Rana, put him behind the bar. By the time Jnandil reached Ilam and imprisoned there for preaching and propagating Joshmani faith, the power equation at Kathmandu had taken a different turn. Ranodip Singh Rana, one of the most ardent and trusted disciples of Jnandildas, was on the chair of Premiership of Nepal after the sudden demise of Janga Bahadur Rana. When informed of the imprisonment of Jnandildas at Ilam Ranodip Singh, the Prime Minister of Nepal immediately ordered the then District Authority of Ilam to release his Guru. The release of Jnandil from imprisonment, however, despite the 'Royal Order' was materialised only after two months. This incident evoked

mixed reactions at Ilam when the then District Authority, Gajaraj Singh Rana though released Jnandil from jail, disallowed him to preach and propagate the Joshmani Panth at Ilam or elsewhere in the eastern Nepal. The hostile attitude of the then District Authority towards him and his Joshmani faith was indeed a turning point in the life of Jnandildas. Jnandildas left Ilam with his wife and his most trusted disciples for Darjeeling. The ethnic Nepalese of Darjeeling were in the process of converging into a Nepali nationality with their own distinct identity. Long before India and Nepal took its present political shape in 1947 A.D. and in 1950 A.D. respectively, the open border and free movement between these two independent countries had helped the Nepalese to unite religiously, socially and culturally. Besides the bond of religion and culture between the people of these two countries, both had a common geographical border until 1816 A.D. when the 'Treaty of Sugauli' was signed between British India and Nepal. In British India a host of British Planters were encouraged to expand tea industry in the hill region of Darjeeling district and as a consequence, cheap labourers were also encouraged to migrate to Darjeeling hills from neighbouring eastern part of Nepal.

While at Darjeeling, Jnandildas found that the Christian Missionaries from the West with overt and covert help of District Administration and the European Planters were essentially involved in converting the hill tribes, mostly 'Kiratis' or 'Rais' and some 'outcastes' into Christianity after the extention of British dominion over Darjeeling. The consequence of the birth of new Rana rule during Janga Bahadur Rana and the political and socio-economic domination over the Mongoloid tribes by high caste Hindus had undoubtedly helped grow this new movement in form of 'Joshmani cult of faith' in Nepal. The same Mongoloid breeds here at Darjeeling who were under the influence of Christian Missionaries had indeed become natural victims of psychological exploitation. When Jnandil found such hostile political situation at Darjeeling, he directed his barbs against Christian Missionaries through his new movement of Joshmani Panth.

Dr. Kumar Pradhan, a renowned scholar and historian of Darjeeling, in his scholarly authored book, A History of Nepali *Literature* published by Sahitya Akademi, New Delhi gives a brief account of the life of Jnandildas :

> *The movement was much strengthened and popularised by a rebellious saint, Jnandil (c.1821-1883). Born in a Brahmin family of eastern Nepal, he is said to have been arrested when a plot against the autocracy of Jung Bahadur was discovered. His preachings against casteism, bigotry superstitious rituals and sacrifices made him unpopular among the priestly class made eastern Nepal his field of activity and a large number of Kiratis or Rais and also some 'outcastes' became his followers. Once again troubled by the authorities he made Rangbul at Darjeeling his centre and founded another at Geling in Sikkim, where he died.*

Jnandildas was very genious. His presence of mind too was unique. He observed that the influence of christianity among the poor and down-trodden labour class people of this hill region was rampant. The Missionaries had come here not only to impart education among the illiterate natives of Darjeeling hills but also to teach the Holy Bible and the Cross. The rebellious saint, Jnandil foresaw the bleak future of these hill tribes who were in such a rampant influence of Christian Missionaries. The spade work done by Rev. W. Macfarlane in the field of expansion of education in Darjeeling hills during this period, had accordingly been carried on by Rev. Sutherland and Rev. Turnbull in every nook and corner of this hill region. Of course, Jnandil was never against the expansion of Western type of education among the indigenous hill people, but was against the mass conversion of these poor and illiterate hill tribes into Christianity. Let us see the correct observation of O'Malley about the hill people and of that period :

> *The Missionaries took a special interest in the education of Nepalese, the Lepchas and the Bhutias because they were the native inhabitants of the hill region of Darjeeling District among whom illiteracy, ignorance and backwardness were rampant and who were overburdened with poverty and debt.*

In his scholarly written treatise, *'Education in the Darjeeling Hills'*, Dr. Dick B. Dewan clearly observes the situation of that period in Darjeeling Hills:

> *It was Charles Grant, described as the Christian Director of East India Company, who was the first to press upon the British public the expediency of sending Christian missionaries to India for the conversion of its 'heathen' inhabitants, and imparting them education.*

It was at this time Jnandil was said to have an argument with Rev. Turnbull over the sacred scriptures of both the religions. Rev. A. Turnbull, one of the ablest successors of Rev. W. Macfarlane in the missionaries activities in Darjeeling hills, subsequently threw a challenge to Jnandildas that whoever wins over this argument on holy scriptures he shall be free to burn his opponent's holy books. It was said that Jnandildas defeated his rival through arguments over the holy scriptures and in accordance with the agreement reached at between both the sides, Jnandil burnt the holy Bible before a large audience who had gathered there to hear the arguments by the learned and eminent personalities from both the religious communities. But having no historical proof of this great event of that period available with the District Record Office at Darjeeling, we do not attach any importance of this event, though Janaklal Sharma, an eminent scholar of Joshmani cult from Nepal has narrated this event in his book, *Joshmani Sant Parampara Ra Sahitya* (Joshmani saint-tradition and literature) published by Royal Nepal Academy, Kathmandu, Nepal.

It is generally said that after this event Rev. Turnbull helped Jnandil to have a plot of land free of tax at Rangbul near Darjeeling in order to build a temple which is still in existence. Rev. A. Turnbull is said to have no personal animosity against Jnandildas for he held him in high esteem. Rev. Turnbull being an intellectual and dedicated soldier of Scottish Mission stationed at Darjeeling, found in him a holy spirit of social reformer who vehemently stood against casteism, bigotry, superstitious sacrifices and Brahminical rituals. Being a tireless and fearless social reformer Jnandil made his Rangbul temple the centre of learning without any obstacles. It is widely believed that from this centre the Joshmani cult of faith spread over to Sikkim, Bhutan, Dooars of Jalpaiguri District and Assam too. Just before the dawn of ninetheenth century this Joshmani cult of faith initiated first by Guru Shashidhar, a contemporary of Prithivi Narayan Shah had a long chequered history right from west to eastern Nepal, Sikkim and Bhutan both tiny Himalayan kingdoms and British India. Dr. Kumar Pradhan further narrates correctly:

> *But this indigenous religious movement regained some vigour in the nineteenth century and a large number of high ranking officers including King Ran Bahadur Shah were initiated in it. Prithivi Narayana is also said to have come under the influence of Guru Shashidhar of this cult. This cult has a long tradition of a succession of saints.*

While at Rangbul this new faith of Jnandildas touched its height of fame and attracted more and more devotees and followers from different corners of this Sub-Himalayan range. Of them one Nirwandas Rai, from Geling, fervently appealed Jnandil to make Sikkim another field of his activities. As an extensively travelled mendicant, Jnandildas made up his mind to make Geling another centre of Joshmani faith. As such, he left for Geling, Sikkim making Ramdas Rai, one of his trusted disciples in-charge of Rangbul temple at Darjeeling. At Geling with generous donation collected from some rich and influential people, Jnandil built

another temple from where he began to preach and propagate this cult till his death in 1883 A.D. It is widely believed that a substantial number of Bhutias and Lepchas of this part of Sikkim were also influenced by this Joshmani Cult. This minor incident irked the Diwan of South Sikkim and he instantly passed a deportation order against Jnandildas. At this outset, some of the prominent and rich people of the locality who were deeply influenced by Jnandil, pleaded for his mercy and revocation of his deportation order. As Jnandil was averse to forcible conversion other than the Bhutias and Lepchas of Sikkim. He never tired of preaching and propagating this new cult among the common people till the end of this life. Before he breathed his last in 1883 at Geling temple he left a strong chain of disciples like Ramdas Rai, Nirwandas Rai, Shankerdas Rai etc. who were entrusted to follow a long tradition of Joshmani Panth from the Joshmani temples situated at different places of this Sub-Himalayan region. Jnandildas was survived by his wife, Sitala Mai, three sons and five daughters all of whom were his trusted disciples. It is said that of the six daughters one died young at Rangbul and was cremated within the 'sanctum-sanctorum' of the Rangbul temple. Kabir and his cult called 'Kabir Panth' in the context of 'Bhakti or devotional literature' has a dominant place in Hindi literature for its growth and development. Similarly, Jnandildas and his Joshmani cult or his saint tradition of literature has, also played a vital and important role in shaping the Nepali language and literature to its modern Indian form. His magnum opus, *Udaya-Lahari* and two other poems, one in 'Jhyaurey' and another in 'Tungna tune' (both Nepali folk-metres) though both are hymns, are believed to be of very high poetic order and of bold social and cultural values with mystic undertones. About Jnandil's contribution to Nepali literature during its formative stage, we shall discuss them in separate chapter. Apart from these two poems composed in Nepali folk metres, there are about fifty seven hymns composed in Sadhukkadi Hindi which were in the tradition of Saint literature often found in Indian Sub-continent

particularly in India and Nepal. He used his intuitive vision and poured his soul in *Udaya-Lahari* with pithy and aphoristic hymns, each a quintessence of his life experiences.

Before I conclude this chapter on his life, it is more pertinent to note here that the political, social and cultural impact of Nepal and at later stage of India on the life of Jnandil has as much moulded as that of Kabir in India. As the rise of Janga Bahadur Rana from a mere royal soldier to the Premiership and Supreme Commander of Royal Nepal Army commenced from ignominious of people from other religious groups into Joshmani Panth, he was least bothered of such contemptuous activities. He, however, was freely allowed to continue his preachings among the people 'Kot Massacre' in the history of Nepal, so the fall of his glorious life ended unwept and unsung. Jnandil has closely watched how boundless and ulterior ambitions ruined Janga Bahadur Rana and led him nowhere in the annals of contemporary history of Nepal. In essence, the political ambition of a man, in Jnandil's view, must not be dominant intent and a principal goal of life. The subsequent historical events followed by court intrigues leading to frequent assasinations of prominent political adversaries had bearings to a great extent in moulding the personality of Jnandil undaunted and fearless.

Jnandil was a great social reformer of his time for he foresaw the emancipation of those down-trodden, outcastes and untouchables of the society lies not at the hands of orthodox Brahmins who were hand in gloves in commercialising the spiritual knowledge and thereby corrupting the Hindu religion. Besides, Jnandil was a fore-runner of moral ethics. As the politicians of Kathmandu valley were now and then indulged in court intrigues so the judges of learned court of law too were corrupt:

Ain bajrio dhaniko phiryo jagmahaa,
Ghushyaha bichari nishap herchha kahaa ?

The canons favour the rich only in this world,
How can the corrupt judges do them justice all ?

The so-called rich of the society including big and small traders and merchants were economically exploiting the poor people of the society. He was deeply concerned with the gradual disintegrating process of social fabric in the Nepalese society. Keeping all these factors in view, Jnandil being Hindu Brahmin

himself led this Joshmani movement to its glorious height. He has successfully interwoven all such experiences - political, social, ethical, economical, cultural and above all spiritual-in his principal work worth the name *Udaya-Lahari*. He was, no doubt, a leading torch-bearer of the Nepalese society who laid down his whole life in the service of mankind. He was, indeed, a realistic for he practised what he preached. He was pragmatist for he cherished a desire of having his people coming from lower strata of society get enlightened spiritually only through the Joshmani faith :

Balakhpan dekhi fakiri bhayako
Satsangko mat lekhi kahyako.
Bhay bhram chanchal sabai par bhagyo
Satko nishan sansarma jagyo.

From the childhood days was he a hermit,
Everything is written in it what he preached ?
Fear and illusions are driven away as a whole,
The symbol of the truth's heightened in the world.

❑

3

Joshmani Panth
A New Trend In Hindu Philosophy

Before Jnandildas was christened himself in Joshmani faith, there was a long chain of Gurus in succession who were preaching and propagating Joshmani Panth. Sant Shashidhar was the sixth in line. Many a Nepali scholars and historians frankly admit that this Joshmani tradition had its first root in the Himalayan kingdom of Nepal and was gradually spread over to India, Bhutan, Sikkim and erstwhile Burma, i.e. Myanmar of present day. In the social background of Nepal during post-Vedic Age, this faith has become the only solace and inspiration for the poor and illiterate people of Nepal. Besides, Kabir Panth, Nath sect, Bajrayana and Sahajyana sects of Buddhism had its influence in Nepal during this period. By admitting Nirguna Brahma (God without attributes), these Gurus practised rigorous physical discipline. The indulgence in immoral activities was rampant among the eightyfour seers as was in force in Bajrayana and Sahajyana sects, while women were treated as forebidden force by the Nath sects. Owing to these strong disciplines, these sects failed to gain popularity in Nepal. This development was closely watched by Sant Shashidhar and only because of this he practised the same Nirguna philosophy but with some variations and simplicity. Later on, Jnandildas also preached the same philosophy and practised it throughout his life. The essence of the Joshmani philosophy lies in 'Bairagyambar', an ethical code of Joshmani Panth for its disciples and devotees, written and compiled by Sant Shashidhar. In its first chapter, 'Tatwamasi' based on Shankaracharya's Advaita philosophy has been described; in the second, feeling of Brahma through Self-Knowledge has been emphasised; in the third, Maya has been described as the 'Life-force of Brahma'; 'Karma' is also Supreme in this chapter; the interdependence between the Living-Being

and Maya or Illusion has been elaborated in the fourth chapter; the relation between Knowledge and Asceticism has also found its place in this chapter and in the fifth, the practice of 'Hathayoga' leads to widden wisdom, sensual pleasurelessness, wrathlessness and lastly leads to rapt meditation of 'Narayana- Brahma'. Like Kabir, Joshmani Panthis talk about Nirguna or attribute less-ness. According to their faith, sometime the formless Brahma manifests Himself as Living-Being. As Nath sects stress upon inaccessible, Niranjana, Rhythm and Gangliated chords for attaining 'Brahma' through 'Sadhana' (Code of discipline) besides 'Hathayoga', Joshmani sects also follow the same mystic philosophy. But Joshmani sect is no longer a carbon copy of Kabir sect. Once Nath sect had flourished in and around Nepal. But this sect did not last long due to its rigid physical discipline so also the Kabir Panth has very little influence in the terai region of Nepal. Despite all odds, this Joshmani philosophy has had its great influence over the centuries in and outside Nepal. Even today we find a good chunk of Joshmani disciples and followers practising this faith in eastern part of Nepal, Darjeeling district, Dooars and in southern part of Sikkim. We very often find that a religious tradition in Indian context is prevalent denoting the faith after the Saints or Gurus who happened to be the first to preach and propagate the new cult, e.g. Kabir Panth, Nath Panth etc. But in the context of Joshmani Panth, even the research scholars and Nepalese historians failed to trace out the founder of this sect. There is, however, no evidence still available of inheriting this tradition of faith after any renowned philosopher or Yogi or his philosophy. A very few Indian scholars opined that the word 'Joshmani' connotes the 'mind' or 'soul' of the saint who happened to be the first originator of the faith. But this opinion or theory does not hold good. In reality, the Joshimath or Joshi temple of India and a relationship between Shashidhar and Paramhansha Trotakacharya might have some bearings over the nomenclature of this Panth so that the 'Jyotirmath' or holy temple situated at Orissa to which Shashidhar has had a special

spiritual regard since the days of his discipleship. Hence, Joshimath<Josimath<Joshmani denoting the significance of this popular sect and in course of time this Joshmani word gained tremendous historical prominence in terms of a new religious faith both in Nepal and in India. It is, however, pertinent to mention herewith that this Joshmani tradition since its inception in 1769 A.D. in Nepal has a very good chunk of disciples and devotees from all strata of the society right from royalty to the common people. Barring his Royal Majesty the King of Nepal, Prithivi Narayana Shah, a contemporary of Sant Shashidhar, His Royal Majesty Sri Ran Bahadur Shah (1746 - 1811 A.D.) christened himself in this cult and widely known as Nirvananda or Sant Nayaraj. Similarly, Sri Abhayananda son of Sri Amar Singh Thapa, the Royal Army General of Nepal was also christened himself in this cult. Besides, Dhankaldas, Mokshamandal, Premdil, Hanshananda, Nirakhdil, Dharamdil who hailed from aristocratic families of Nepal were christened themselves into this faith. Likewise, Dharanidas, Mangaldas and Kamaldas belonging to high caste Nepali Brahmins were among the prominent disciples of this sect. The Joshmani Panth has very strong tradition of having teacher or Guru-disciple relationship from its inception. None would be christened in this sect without the blessings of his or her Guru. Jnandildas was among the most renowned Gurus in this tradition of Joshmani Panth after Shashidhar. While this cult during Sant Shashidhar was concentrated in the terai region of Nepal, it had crossed its boundary beyond Nepal during Jnandildas. According to the findings of one Joshmani scholar, Janaklal Sharma, this sect spread over to Darjeeling, Dooars, Bhutan, Sikkim, Manipur, Tripura and Burma during the lifetime of Jnandil. The Joshmani philosophy, indeed, might have great influence upon the prevailing lifestyle of the Nepalese society in the contemporary social background as well, or it might be the outcome of prevailing political disturbances both in Nepal and in India. It was only because of this Panth turning to be a strong rebellion or movement

against all powerful orthodox Brahminism. Moreover, Jnandil's philosophic attitude veers round the metaphysical ethics like that of William Blake (1757- 1827) in the early age of Romantic Revival in English Literature. The trend in Jnandil's mysticism has so been revolutionised in the greater interest of the common people that these people wanted to be free forever from the clutches of the orthodox Brahminical Order or Puranic Hinduism. To say the least, the Joshmani Panthis are Nirguna devotees. Their Godhead is Nirguna or attributeless. The Joshmani calls Brahma the Essence of all faith. We will find it easier to follow the mystic philosophy of Joshmani Panth if we resemble it from three aspects; viz, Joshmani's concept of God or Brahma, their concept of soul or Aatma and their concept of Illusion or Maya. Though the Joshmanis do believe in Heaven, Hell and the World, their Absolute faith on Brahma or God does not discourage anyone to performing Dharma, Karma or from studying the Vedas and Puranas. According to the Joshmanis God is Sabda or Word. Even the Brahmasutras have called it Sabda Brahma. We find it in Nath sect also, *"the word is all; it is the lock and it is the key; word knows the word and word ends in word"*. Nirguna sect has two aspects; viz, theoritical and practical. Its theoritical aspect is itself a philosophy. The search for Supreme Essence is the most important subject matter of its philosophy. This Supreme Essence is meant God as Light. All elements are born of this Light and will perish in it. The Brahma of Nirguna sect is beyond time, space, quality and attributes. It is Free and Ultimate. It does not affect any change. It is Absolute and beyond any causation. In some of the hymns of Jnandildas we find some influence of Niranjana sect also. His use of mystic phraselogy, metaphors, similes and even the idioms are akin to Nath Panthis. In asmuch as Joshmani Panth is concerned, they usually practise Yoga. Their constant reference to eight lotuses within our body, the control of breath and the method of penance is similar to that of Yoga philosophy. As the lotus is unaffected by water or the mire surrounding it, the soul is in body and not in it. It is wind, it is fire, it is water, it is word and the mind

all combined in one. In Jnandil, we find the same echo, *"Bliss is the base of all Gods and Souls"*. In 'Tairtariyopanishad' one finds similar sense, *"Bliss is the soul and bliss is the beginning and the end"*. Jnandildas speaks of 'Surati' and 'Nirati' of our soul. Here 'Surati' stands for the attached soul and 'Nirati' for free or the unattached soul. Jnandildas emphasises the causes of the error-bound soul, the directionless soul, and the soul which is trying to break through. Ultimately to be free of all attachments and to reach the higher stage, the soul has to be ego less, free from enmity, seeking enlightenment :

Aatma agochar agamle khelchha
Gam garun bhane Tamagunle thelchha.

The soul is deep and is hard to attain
When attempt is made the Tamaguna detains.

Jnandil has used as many terms as from Buddhists or 'Sunyavadis'. He described his Supreme as a void or Nothingness. His Sunya is not similar to that of Buddhism. His Sunya is very near to Shanker's Brahma. In this very context, we can not avoid the name of Nagarjuna, a Buddhist phenomenologist who, by defying Nirguna, acknowledged Sunya as thy name. By Sunya, it is Natureless. It is beyond Knowledge. It is Truth to be realised. Pure and Abstract, Unlimited and Undivided. It is beyond debate. It has four aspects; viz, Sat (Being), Asat (Non-Being), Sat and Asat (Being and Non-Being) and Neither Sat nor Asat (Neither Being nor Non-Being). It is in as much as formless, it is colourless and it is beyond sensual perception :

Gyani jati jo jo chhan parai matra dhaunchhan
Hridayka Ram wahaan kahaan paunchhan.

Those who are wise ply to the world,
They'll not see Rama who is in soul.

To be christened in this faith, there are three stages to achieve a complete discipleship : (1) Sabdi (2) Gurumukhi & (3) Gurupanja.

1. Sabdi : One who wishes to be christened in this sect, has to spellone Vedic Mantra or incantation like 'Soham'. He has to follow the tradition of Guru-Shishya. He is barred to strict physical disciplines. He is free to take any kind of diet. He can perform his household works. When he dies he can be cremated as per his old tradition. These devotees, according to Joshmani Panth, called 'Sabdi-Shishyas' which means one who received VedicMantra only from his Guru. He is only an ordinary member of this sect and has no authority to christen any one in this faith. He is not bound to arrange any kind of feast on this occasion. He is free to subscribe any cash or kind to his Guru as much as he can offer.

2. Gurumukhi : Gurumukhi Shishya or disciple is more important than the Sabdi-shishya. Any Sabdi-shishya having immense faith in this sect and continues to follow his Guru's orders unequivocally, he will then be christened as a Gurumukhi-Shishya only after a couple of months. For Gurumukhi-shishya to arrange a grand feast to his Guru will be essentially one of his prime duties. He is then entitled to accompany in community bhajans and kirtans and lastly he is to undergo regular Yoga practices. The Gurumukhi-shishyas are authorised to christen 'Sabdi-shishyas' but are debarred to christen 'Gurumukhi-shishyas'. The Gurumukhi-shishyas have to strictly follow the dress-code in accordance with the Joshmani tradition. At the time of death of the Gurumukhi-shishya, his sons have to carry on their traditional last rites, and if not, he is burried usually as per social customs.

3. Gurupanja : The Gurumukhi-shishyas, after a certain period of rigorous and regular Yoga practices and successful fulfilment of certain codes of discipline, are entitled at last to be christened as 'Gurupanja-shishya'. This Gurupanja is the final stage and the best ritual of the Joshmani faith. He is thus regarded as the 'Siddha Yogi' in this sect. By Gurupanja we mean those disciples who are offered five articles by their Guru in recognition of the completion of their discipleship. These five articles are regarded as 'Royal Stamp' in the Joshmani traditon. These are : - (1) Bana (Saffron robes) with Mantra (Incantation) and Mala (Garland), (2) Jholi

(Bag) or Alms-Bag, (3) Tumba (Water container), (4) Chimta (Tongs) and (5) Tar or single string musical instrument used during bhajans and kirtans. These Joshmani saints are very close to 'Dashanami-sect' in respect of dress-code and garland of Tulsi, and are similar to 'Charandashi-sect' in regard to 'Bhikshatan' or 'living on alms'. The Gurupanja-shishy as are debarred from hair-dressing. In the event of death of the Gurupanja-shishya, he is buried in 'Padma-asana' positon whereupon a 'Samadhi' is prepared, and in course of time a temple is built as his memorial and subsequently it becomes a pilgrimage for other disciples and devotees. The Joshmani saints are generally practitioners of 'Hathayoga', the most rigid Yoga. In Joshmani philosophy Jnandildas introduced a new trend of Hindu metaphysics. It is generally believed that when Jnandil defeated his rival, Rev. Father Turnbull in the debate and according to their agreement, the holy Bible was set on fire in front of a large gathering, he then collected the ashes and after mixing it with honey he made small balls like 'Rudraksha' out of this mixture before the audience where his trusted disciples and devotees were also present. He then distributed these balls one each to all his disciples and devotees who were witnessing this unusual event. Since then the Joshmani sect was divided into two sub-sects :- (1) Khagi and (2) Tyagi. 'Khag' means such balls made of ashes and 'Khagi' signifies the users of the garland made of these ash balls. Such 'Khagi' disciples are regarded as direct descendants of Jnandildas. These disciples thereafter changed their usual dresses. The 'Tyagi' means those who witnessed the unusual event, but denied the 'Khag' to use as a garland of ashballs. They normally used to wear 'Tulsi Mala' and wear saffron dresses. Barring the dress-code and garlands, there is no distinct variations between these two sub-sects of Joshmani Panth. In all other mode of practices and disciplines both are one and identical. The mysticism in Joshmani philosophy centres round the Yogic practices especially the 'Hathayoga'. But mysticism in Jnandil's poetry composed in Nepali folk metre, Jhyaurey in particular is usually blended with a wishful

melancholy. He is a joyful mystic; for him the hilltops, mountains, rivers the Ganges, the Jamuna, the Trishuli, crystal pillars and flat-stones-all symbolise the various Yogic exercises of Yoga philosophy which help its practitioners to attain the divine enlightenment:

Fatikko khamba bairagi jamma yo Rumjataraima
Hridaya chiri jnan batai diyunla sushmako saraima.

Ukali jyanko chapleti dhungo fakirko bisauni
Tribeni mathi fakirko tanti khulyo hai nishani.

In the field of Rumja, near crystal pillars
all the mendicants assemble,
deep in heart we'll make you wise
through this essence subtle.

Some flat stones on the hilltop
is there a rest-house of mendicants;
a caravan of mendicants
signals their presence over the tri-junction.

Jnandil's mysticism is not an aspiration for the future only, it is the realisation of the present also:

Bansi bajyo tiriri
Anhadho ghanghana,
Kamal phulyo ranabana
Bhamarako bhanbhana
Ramji ! jogi ghumyo phan phan ni !

As the flute sounds
in its full volume;
so the cardiac plexus too
sounds in its full volume.
in forest the lotus blossomed
with black-bee singing;
O Rama ! the mendicants
likewise revolved winding.

4

Joshmani Literature and Indian Nepali Language

Ever since ninth and tenth century past, the seers and the Nath Panthis of Indian sub-continent have exclusively used poetry to preach and propagate their philosophy. These compositions were merely for propagation of the different traditional sects prevalent at that time and not for any creative writings. It is in this sense the Joshmani poetry or literature was composed from the days of Shashidhar to Jnandildas. These seers and saints used to compose their bhajans or hymns and versified maxims in a mixed language called Sadhukkadi or an amalgam of Awadhi, Braja, Bhojpuri dialects and Nepali. Kabir's poetry no less than Sadhukkadi has a great place in the development of Hindi language and literature. *"The greatness of Kabir lies in the fact that he did not care for the language of the sophisticated in those days, namely Sanskrit or the court-language, Persian, but composed his verses and songs in a mixed language of his own, which is now called by Hindi scholars Sadhukkadi (language of sadhus)"*, evaluated Dr. Prabhakar Machwe. Like Kabir, all the Joshmani saints used this Sadhukkadi language in their compositions. But Jnandildas has two poems, besides his bhajans and maxims, to his credit in pure Nepali lanġuage, one is lyrical in distinct Nepali folk metre called, 'Jhyaurey' and another in 'Tungna tune' which is also a distinct Nepali folk metre. All Nepali scholars and historians invariably of the view that Jnandil's principal work *Udaya-Lahari* and the other two poems were composed during his final settlement at Darjeeling while preaching his Joshmani Panth from Rangbul temple. These two poems unequivocally exhibit his command over the Nepali language which was on the process of emerging as a 'Jatiyabhasa' or the language of a race or ethnic group belonging to a distinct Indian nationality, i.e. modern Indian

Nepali language. The Joshmani scholar, Sri Janaklal Sharma strongly advocates that Jnandil's principal work, *Udaya-Lahari* is a principal part of Joshmani literature and represents the characteristics of Indian Nepali language which was on the process of shaping its modern imprint. Some of the literary critics from Nepal, on the other hand, attach no literary or aesthetic values in the so-called Joshmani literature. They are at the same time very critical of Jnandil's *Udaya-Lahari* which is for them devoid of any literary value worth the name. These critics from Nepal are of the opinion that the Joshmani literature right from Shashidhar to Jnandildas and his successors has played no significant role in the development of Nepali language and literature though a good corpus of devotional poems, hymns and maxims were composed during the life time of every Joshmani saints in succession. Devoid of literary value and lack of explicit poetic diction the Joshmani poetry in original is lost in obscurity. The same school of critics put forward the famous observation of one English critic, Thomas De Quincey who assessed this type of propaganda literature as only the literature of knowledge but not the literature of power. They are again critical of Joshmani poetry which contain the preachings on Hathayoga only. The strict physical discipline of Hathayoga has so far no social relevance in the life of to-days men and women to attain Godhood. The apprisal may, to some extent, be correct in the context of Nepal, but the impact of Joshmani lilterature particularly *Udaya-Lahari* by Sant Jnandildas upon the hill people of Darjeeling district and its adjoining areas was spontaneous because of its language of expression and its tenors suitably matched the traits and ethos of these people who mostly belonged to Tibeto-Burman family of languages. The average Nepali in Darjeeling hills belonged to Mongoloid group and used to speak their own dialects which were of Tibeto-Burman family. The Nepali language for them was only a secondary language for communication and education purposes. At the fag end of nineteenth century, Nepali language replaced Tibeto-Burman dialects in their communication with their own castes and clans

because Nepali by then was adopted as a medium of instruction at the primary level of education in the entire Darjeeling hills. As Nepali language passed through different stages such as Khas-kura, Parbate and Gorkhali in course of its history, the people of Nepal belonging mostly from Indo-Aryan family call it as 'Rastrabhasa' or a language of a sovereign country. Dr. Kumar Pradhan, an eminent historian and scholar of repute rightly distinguishes Nepali language between India and Nepal in his scholarly written book *A History of Nepali Literature* published by Sahitya Akademi, New Delhi :

> *Nepali is described as Rastrabhasa in Nepal, where many speeches and dialects are in vague. But in the context of India it is the language of a distinct group, like Bengali of Bengalis, Gujarati of Gujaratis or Dogri of Dogras.Hundred of thousands of Indian Nepalis refer to their language as 'Jatiyabhasa', the language of a jati, a race, an ethnic group, in the great ocean of humanity, that is India. While the writers of Nepal hail especially from the upper castes and Newars, regarded as the autochthones of the Nepal valley, most of the Nepali writers of India belong to Mongoloid groups who originally spoke various Tibeto-Burman dialects but adopted Nepali as their first language in course of time. Lastly, Nepali literature bears a distinct imprint of the soil.*

While the early authors as well as the original speakers of Nepal mostly belonged to Brahmins and Chettris (Chatriyas) or members of Indo-Aryan family, the Nepali speakers, poets and writers in Darjeeling hills belonged to Mongoloid groups and spoke their own tribal dialects and speeches in common use among their own castes and clans. But we find a distinct peculiarity among these groups who adopted Nepali as their mother tongue by replacing the use of their tribal dialects and speeches and engaged themselves in creative writings. The bulk of Nepali poets, writers, playwrites, critics and scholars from India hail from the group of Tibeto-Burman family. It was only after the

birth of Bhanubhakta Acharya (1814-1869) Nepali literature was said to have flourished in its modern form. Although prose writings in Nepali had a chequered history of more than five centuries past and at least a century of poetry writing ahead of Bhanubhakta, yet it was Bhanubhakta's poetry rich of simplicity and lucidity, has enriched poetic beauty and delectable language to its credit. When poets like Bhanubhakta and others were escaping from the world of reality, Jnandil was busy in depicting the plight of the peasant and labour class people of Nepal:

Dhanajana bhandai gau byasi garchha
Lagchha ringata bharkhalama parchha
Kama ra kishan dhanda dherai garchha
Launa khana napai akalamai marchha.

Run after kith and wealth from hills to plains,
They only feel giddy and fall in drains;
Labour and hard work the poor farmers do,
Hungry and naked the poor farmers die too.

The language Jnandil used in *Udaya-Lahari* is, no doubt, simple and lucid but his message to the toiling mass is very strong and smacks rebellion against the exploiters. Jnandil's social consciousness at the height of Feudatory Age in Nepal is beyond imagination. His predecessors composed hymns and maxims in Sadhukkadi language with only a view to preach Joshmani faith, Jnandil's *Udaya-Lahari* in a 'Sawai' of one hundred and nine stanzas depict true images and characteristics of Nepalese society prevailing at that time:

Ain bajriyo dhaniko firyo jagamahaa
Ghusyaha bichari nishap herchha kahaa
Ghusyaha bichari jagatma firchhan
Dhana bhannya Sadhu jani jani girchhan.

The canons favour the rich in this world,
How the corrupt judges do them justice all ?

The corrupt do roam freely in this world,
The saints with greed knowingly they fall.

While Bhanubhakta and Jnandil are contemporary in age, Bhanubhakta is regarded as the representative poet of devotional stream and Jnandil is recognised as a representative of Joshmani literature. A contemporary history of religious movement in Indian Sub-continent has a great impact on Jnandil which helped him mould his rebellious character. When Bhanubhakta is a passive spectator of contemporary history of his time, Jnandil became a social reformer and religious leader of his age. The former is essentially a born-poet of high excellence when the latter is regarded as a revolutionary poet of realism. Both of these two genious possess a strong sense of humour, wit, irony, satire, metaphor, simile and other rhetorics. But Bhanubhakta's poetry deserve literary value in terms of exquisite poetic beauty with chaste language and explicit style. The language Jnandil used in his poetry is a plain language of the mass, rather we call it 'Janabhasa' which is devoid of delicate poetic beauty and craftmanships. Bhanubhakta has a social satire interwoving humour and wit:

Roj roj darsan pauchu charanko tap chhaina manma kachhu
Rat bhar naach pani herchhu kharach nagari thula chayanma chhu.

Lamkhutte upiya udus i sagi chhan inkai lahadma basi
Lamkhutteharu gauchhan i upiya nachhan ma herchhu basi.

Daily I see your honour, I'm not aggrieved a bit,
Free of cost at night I see dances in a joyous trance;
In the company of mosquitoes, fleas and bugs I sit
Mosquitoes sing and I see how the fleas dance.

(Rendered by Kumar Pradhan)

Jnandil, on the contrary, satirizes various human fears and foibles both through words and actions :

Kalika Brahma jati satma giryaka
Halo chha piyaro Veda naparnya
Bhakti ninda chhodi afnu karma garnu
Dasai karma chhodi halo mathi dharnu
Kaadhama halojuwa goru chhan kaahaa
Bada hu hami bhanchhan narloka maahaa.
The Brahmins of this Kali are fallen from truth,
They don't read Vedas, the plough is dear to them.
Perform your duties and leave the jealousies,
Shoulder your plough leaving all your duties.
Where is the plough and where the oxen?
Boasting of wealth makes no sense as token.

Jnandil strikes hard over the hypocrisy and meanness of the priestly class :

Brahman hu bhanya Brahma nachinya
Baili bakhri katchhan khasi khoji kinnya
Chhedanne dhagadko pakaihalun rakti
Testaikana bhannu yamarajko bhakti.

Brahmins by caste but do not recognise the God,
They do slaughter the young and sterile goat.
If these Brahmins take meat by doing butchery,
Such people become the slaves of devils-naturally.

One may get puzzled as why Jnandil composed his *Udaya-Lahari* in 'Sawai', which has also a folk rhythm. Usually a line of 'Sawai' contains fourteen syllabic units or 'Matra' with a caesura after the eighth. There is no rigid rule as the 'Sawai' and 'Lahari' tradition of oral literature with folk tunes also include 'Jhyaurey' and 'Tungna hymn'. Such compositions in Nepali language were very popular both in India and Nepal. That is why Jnandil chose this style of compositions to have wider audience among the illiterate populace for whom his poetry is meant. His two other poems as discussed earlier are also in folk tunes. These two poems in

popular folk tunes-one in 'Jhyaurey' and other in 'Tungna tune' amply prove that he has intrinsic power to compose lyrical poems also. One critic of Nepal, Prof. Keshav Prasad Upadhyaya, in an article, published from Kathmandu, Nepal evaluated Jnandil's principal work, *Udaya-Lahari* to be of first lyrical poetry in Nepali literature had he preferred the most popular folk tune, that is 'Jhyaurey' in lieu of 'Sawai' for his folk tune has necessarily a strong rhythmic impulse which organically heightens or intensifies human emotions- be it of love, pathos or agonies. Since poetry itself is highly personal mode of expression, the lyric quality may be said to be the essence of poetry. That is why William Wordsworth defined poetry as, *'the spontaneous overflow of powerful feelings'*. Dr. Kumar Pradhan, at this outset, correctly sums up :

> *Jnandil also composed most of his hymns and maxims in Sadhukkadi like his predecessors, but his principal work, 'Udaya-Lahari' and many short poems were written in Nepali. His works were composed in folk rhythms but with distinct message which distinguished him from the majority of the makers of Lahari literature. These works show that the Joshmani tradition served as a critique and assumed the form of a movement against the socio-economic milieu marked by the high caste domination consequent on the birth of kingdom of Nepal.*

Again Dr. Pradhan, in another chapter of his book, *A History of Nepali Literature*, rightly analysed the history of Nepali language and literature :

> *The birth and growth of Nepali took place in Bharatvarsa or the Indian Sub-continent long, long before the emergence of political India and political Nepal of today. Therefore, while tracing the history of Nepali literature we have to refer to Nepal for the sake of a relevant background.....*

Exclusion of relevant background with regard to origin and development of Nepali language and literature, Indian Nepali language and literature will have an incomplete history of one century old only while its history dates back to early part of thirteen century. Nevertheless, some Nepali critics and scholars from India categorically assert that the writing of Nepali literature in Indian soil began as late as nineteenth century with oral folk literature first, and most probably among this genre, *Udaya-Lahari* assumes the dubious distinction of being one which has contributed enormously in the growth and development of Indian Nepali language and literature.

Language and Style

Jnandildas's principal work, *Udaya-Lahari*, though written in Nepali, is a mixture of Awadhi, Braja, Bhojpuri and Nepali, rather say Sadhukkadi, a language of Sadhus as was usually a tradition in saint literature prevalent in Indian Sub-continent. Jnandil borrowed some words either from Awadi or Braja or from Bhojpuri to express his feelings or to communicate certain messages in the form of poetry. As was told earlier, before Jnandil composed *Udaya-Lahari* and other poems in folk rhythms, he has composed fiftyseven bhajans or hymns, maxims etc. in purely Sadhukkadi language, and as a consequence of which he could not avoid blending of Non-Nepali words in this principal work also. The 'after-effect' theory has its distinct imprint during a transition period of history of language and Jnandil was no exception. As soon as Jnandil gained maturity of age and experience, he composed these two poems in folk rhythms and in pure Nepali. The poetic form of these two poems with folk rhythms has, no doubt, excelled to its new height. As Jnandil has no formal education, his poetry lacks Sanskrit prosody and use of Sanskrit words. Rather he chose a common language for his poetry as was in extensive use in those days. This language, according to Nepali historians, is called Pre-Bhanubhakta language which was in the formative stage. His verb forms are similar to those of Bhanubhakta. We find no difference between Palatal 'sa' (श),

dental 'sa' (स), and retroflex 'sha' (ष), in Jnandil's use of language. He has extensively used retroflex 'sha' (ष), for guttural 'kha' (ख). But we find these pronounciation differences in Bhanubhakta's language also even though he has formal Sanskrit education and was well acquinted with rule of grammar. Bhanubhakta used lucid and chaste language with Sanskrit prosody and rhetorics in almost all his poetry. His poetic beauty of language and style excelled its new acme than that of Jnandil. His style of expression of his poetic emotions and sensibilities are much richer than that of Jnandildas. If Bhanubhakta is marked for poetic diction, Jnandil's imagery is powerful. If Bhanubhakta's language is affable, Jnandil's language is not only terse but simple. Jnandildas is different from Bhanubhakta in his diction. If Bhanubhakta is passionate in his poetry, Jnandil's language is discerning. Jnandil is no less inferior but is different type of poet with visions. While reciting or singing hymns, Jnandil becomes very, very emotional and very sensitive. If we assess these two poems composed in folk rhythms in terms of his rhythmic power, style and technique, diction and music, Jnandil's rough and rugged personality seems to be rhetorical. Let us weigh his cadence and imagery in the following lines:

Gangako tirma yo rani bhirma phool phulyo gogyan,
Nau bishe bhedi bhadkhala pare bhaigaye jogini.
On top of the hill near Ganges
there blossomed a tree called Gogyan (shouraja robusta),
after eighteen hundred sheep fell
it turned a mendicant.

Gangako saran bhediko charan nun khanu kutiko,
Hridaya chiri gyan batai dine ko hola utiko !

Near the bank of Ganges
there is a grazing land of sheep,
to have Kuti's salt;
who'll be such a wise man ?
to make us wise too deep in heart.

His vivid depiction of picturesque landscape of Rumjatar, the lifestyle of its people, livelihood through hard labour and unique beauty of its steep hills and its greenary will certainly be adjudged his best craftmanship. Natural flow of words, sensibility (Rasa) and lyrical values are, infact, essential ingredients of a Nepali folk metre, 'Jhyaurey' which we find in Jnandil's lyrics. Again, in another lyric poem,'Tungna hymn' we find the same rhetorical beauty:

Kamal phulyo rana-bana
Bhamarako bhana-bana
Ramji, jogi ghoomyo phan-phan ni.

In forest the lotus blossomed
with black-bee singing,
O Rama ! the mendicants
likewise revolved winding.

It would be difficult to trace the oral and folk literature in Nepali language back to its Indian origin, for its inspiration is fundamentally different. For one thing with the elaboration of rhythmic patterns, one can very much feel these lyrical poems in Nepali folk rhythm as natural and instinctive. The social complexities that followed in Darjeeling hills during British rule and other revolutionary factors had a great deal of influence on the form and substance of lyrical poetry of Jnandil. The basic change has been to diminish the purely emotional and change the intellectual. The lyrical form of Jnandil's poetry expresses an emotion complicated with ideas. If there has been a loss of simplicity and artlessness, it is more than compensated by the depth and richness of its contents and the subtlety of its imagery and style.

It is, therefore, for this reason that the lyrical poetry of Jnandil has a distinct imprint of Indian soil which gained immense popularity amongst all segments of the Nepalese society. Even Pandit Dilu Singh Rai, an Arya Samajist in Darjeeling hills followed Jnandil's style of showing concern for spiritual thoughts through this popular genre.

उदय-लहरी

UDAYA-LAHARI

उदय-लहरी

श्रीगणेशायनमः

श्रीगुरु गणपति बुद्धि का दाता । गायत्री सावित्री सरस्वती माता ।।
धन्ये हौ सरस्वती जगदम्बी माई । अष्ट सिद्धि दे उन गरिप्‌जनलाई ।।१।।

धन्ये भावीले लेषिदियो पूर्व कमाई । प्रमाण लगाऊँ चरण समाई ।।
हरिजिउका चरणमा रषवाल्‌ रहन्छु । उदयलहरी सूस्म (क्ष्म) कहन्छु ।।२।।

बडो मता हुइन सबको दासी । भिछुक को जन्म सदा बनवासी ।।
जंगल को बास छ फलाहार सिस्नु । नित्तेदिन सुमेर्नु परम्पद बिस्नु ।।३।।

जो छौ दया धारी मुष्टी दान देउला । साधुको धर्म लुटि लुटि लेउला ।।
छोटा बडा भूपति अम्मरी सून । तर्ने राहा कुन हो मनमा गून ।।४।।

सबै कहुँ भन्या कहनु हुँदैन । बिना ब्रम्हज्ञानले पाप धुँदैन ।।
साधुको सेवाले चाँदै तरौला । दया धर्म छाडिदिया नर्कमा परौला ।।५।।

ब्रम्हज्ञान तत्त्व सुस्ममा रह्याको । ब्रम्ह आदि रिषि मुनि सब तरि गयाको ।।
सरगुन पुरान पण्डितादि पर्छन्‌ । सुस्माले हुने थियो धेरै धन्दा गर्छन्‌ ।।६।।

चार वेद पुरान पण्डितादि पर्छन्‌ । लोभका नदीमा सदादिन्‌ बहन्छन्‌ ।।
पण्डित मनिजन धेरै बाढा लाउँ छन्‌ । स्न्येराको चीज दूर बताउँछन्‌ ।।७।।

पाठ पूजा न्यास सदा दिन गर्छन्‌ । सुस्मा विचार बिना को काँहाँ तर्छन्‌ ।।
सुस्मा सहजमा कोहि मुनि षेलछन्‌ । दिन दिन यस लाइ परपरै ठेल्छन्‌ ।।८।।

दया धर्म भगतमा जो किला गर्छन्‌ । तेस्ता देखि यमराज पर पर भाग्छन्‌ ।।
थिर छैन मनमा दयाछ काँहा । पापको रजाइ देष नरलोक माँहाँ ।।९।।

के गर्छौं नर हो जन्म बित्न लाग्या । पापले जिति सक्यो दया छेमा भाग्यो ।।
छोटा बडा जति छन्‌ धनै मात्र भन्छन्‌ । धर्म तलाउ षोली पाप तलाउ षन्छन्‌ ।।१०।।

धन जन भन्छन्‌ देवीमाइ भाकछन्‌ । पशुघ्पात भयो भन्या धर्म काँहाँ राष्छन्‌ ।।
गरिप्‌मारा पशुघात जो कोही गर्छन्‌ । नर्क तलाउ भासमा सहजगै पर्छन्‌ ।।११।।

देवीमाई पत्थर जो पूजि षान्छन । सतलोक धाममा ती काँहाँ जान्छन्‌ ।।
धाम चिन सतलोक जमुनाका तीर । लोभ पाप छोडी हरी तिर फीर ।।१२।।

दया राष मनमा धर्म लेउ हात । सदादिन रहनु भक्तिजनका साथ ।।
जो कोहि साधु छेउ सदादिन धाउला । विष रस छोड़ी अम्बी रस पाउला ।।१३।।

नरमा भक्तिजनलाई जो हेला गर्छ । वषती मिलदैन नर्क तलाउ पर्छ ।।
गरिप्‌ देष्छन्‌ नरमा मान्दैनन्‌ चीज । देष्नमा गरिपछ परम्पदका वीज ।।१४।।

साधुको साधना सहज सितलो । थला बसि हानु भने धनु छ फितलो ।।
मायाको धनु छ शब्दको बान । अगाडि दिंदैन तमोगुन ले जाँन ।।१५।।

धर्मको ढाल बाँधि शब्दको सेली । सिलको बानले तमोगुन ठेली ।।
तम रज मारी सतगुन्‌ जगाउ । सहज आनन्दमा सुरथ लगाउ ।।१६।।

"उदयलहरी" लाई कतै कतै सूस्म (क्ष्म) लहरी पनि भन्दछन्‌।

कमल आसन् बाँधी सुरथ रह्याको । मनासिप्ले होइन गुरुले कह्याको ।।
श्री गुरु भनयाका गुनका भारी । काम क्रोध लोभ सबै दिया जारी ।।१७।।

दस ओटा लकडी धुनि जगाया । अनहद्को षलाती सुस्म डोरि पाया ।।
मनप्राण षैची धुनि जगाया । मुक्ति पदारथ ताँहि नेर पाया ।।१८।।

ईडा र पिंगला सुस्म बहन्छन् । सुस्मनाको भेद –विरलै कहन्छन् ।।
सुमेरुका उपर सतलोक धाम । सुन्दर महलमा यकलै राम ।।१९।।

सिरमा मुकुट हृदया कि माला । हातमा सुमेर्नी जपे कृष्ण बाला ।।
सेतो रक्त पिताम्वर अनन्त भयाको । भक्ति जन्का साथमा षडा रह्याको ।।२०।।

उंधो गयो मती उँभो कसैले देखतैन । गर्नै भन्नै पुरुषलाई कसैले छेक्तैन ।।
काम क्रोध लोभमा सबै चित्त लाउंने । परम्पद को ग़म कोहि नपाउने ।।२१।।

परम्पद भनेको अगम अपार । कथन भनीला सुस्मनाको सार ।।
छोटा बडा जतिछन् तिर्थैमात्र धाउँछन् । घरै बसी जोगिजन तिनै लोक पाउँछन् ।।२२।।

तिन लोक उपर सिद्ध तलाउ जाँहाँ । मनमैलो धोइ सुद्ध गर्नु ताँहाँ ।।
कलचुडो मन सेतो कैले नाँही । पलकमा षेल्छ स्वर्ग मर्त्य माँही ।।२३।।

थिरछैन जनमा पलकमा घुम्छ । काम क्रोध लोभमा फर्काइकन हुम्छ ।।
काम क्रोध लोभ भक्तिजन्का वैरी । मनरुपी मृगवा भक्ति फिर्‍यो ऐरी ।।२४।।

शब्दको गोली रंजक चढाऊ । सिलका बानले तम गुन लडाऊ ।।
काम क्रोध लोभमा तिनै बिर जान । धुकचुक नगरी सिधा गरि दाँन ।।२५।।

हृदयाका बिचमा परम्पद षेल्छ । तोडि नसक्नु मायाको झेल्छ ।।
परम्पद भनेको पाउनु छ काँहाँ । खोलनु नहुने बुझ जाँहा ताँहाँ ।।२६।।

नरमा सत्ते थियो परम्पदको वीज । विषले पेट भरे मान्दैनन् चीज ।।
परम्पदको वीज भक्तिजन्ले लीया । काम क्रोध लोभ हरन् गरि दीया ।।२७।।

जल थल अनल प्रभुजीको षेवा । अष्टैप्रहर भक्तिजन्को दण्डवत सेवा ।।
भक्तिजन भन्याका बडा मुनिजन । सेवा गर्न दिंदैन चंचल मन ।।२८।।

तिनैलोक पुज्जेमान भक्तिजन थीया । नरको धर्मलुटी झोलि थापि लीया ।।
नरलाई भक्तिजन बडो बेथा भयो । हरि हरि भन्दै परम्धामा गयो ।।२९।।

परम पदारथ उपदेश पाया । नित्ते दिन आत्मामा सुरथ लगाया ।।
आत्मा अगोचर अगमले षेल्छ । गम गरूं भने तम गुन्ले ठेल्छ ।।३०।।

सत रज तमको महाँ जुद्धे भयो । सतको अर्जिली तम गुन गयो ।।
निसापी बिचारी निसाप् हेरिदेऊ । सतगुनी निर्धाको सरन् अब लेऊ ।।३१।।

अइन बज्यो धनिको फिब्यो जगमाँहाँ । धुस्याहा बिचारी निसाप् हेर्छ काँहाँ ।।
रजोगुनी दोधारे दुई तिर लाग्छ । सिधा निसाप् गरी भने पछि सरिभाग्छ ।।३२।।

घुस्याहा बिचारी जगतमा फिर्छन् । धनभन्नया साधु जानि जानि गिर्छन् ।।
धन जन भन्याको धन्दा बडो भारी । जाहाज नचल्न्या भवजल पारी ।।३३।।

भवसागर नदिया गहिरी गम्भीर् । यकै फडको तरिजाउ जमुनाका तीर ।।
गंगा र जमुना त्रिवेनी न्यारै । गुरु सेवा छोडी धन षोज्छ धेरै ।।३४।।

धनीको धन छ गति न पती । धेरै तुल्याउं भन्छ जत्तिको तती ।।
धेरै कमाउं भनी रात दिन धांउछ । कर्ममा नभया को काँहाँ पांउछ ।।३५।।

धन जन भन्दै गाउं ब्याँसि गर्छ । लागछ रिंगटा भडषांलामा पर्छ ।।
काम र किसान धन्दा धेरै गर्छ । लाउन षान नपाई अकालैमा मर्छ ।।३६।।

नरमा क्यान हो दिन बिताउनु । साँचो र सत्य धर्म यैहो चिताउनु ।।
धर्मका दृष्टिले धन जन पाउंछ । दिन बित्या पछि चैतन्य आउंछ ।।३७।।

बाल अवस्थामा षेली गुमाउंछ । जमान भयापछि धेर बाढा लाउंछ ।।
जमान जोधाहामा विष रस षान्छ । वृद्ध भयापछि को निको मान्छ ।।३८।।

यस्तो छ नरमा चैतन्ने राष । सुष्म षोजन्या भया सतगुरु भाष ।।
सतगुरु भन्याका सबैका साजे । सेवा गर्ण दिंदैन सधैं गाजेमाजे ।।३९।।

इष्ट मित्र दाजु भाई कुल्कुटुम्ब जती । ई सब देष साउनको राती ।।
पुत्र परिवार इष्ट नाहीं मेरा । ई सब देष पापको घेरा ।।४०।।

सुर नर मुनि सब यसै गरि सूझ । होकि होइन तैपनि गमगरि बुझ ।।
यो बुझि मुनि हो कोहि मुनि भूले । ब्रह्मज्ञानि जतिको सबै नजर षूले ।।४१।।

विप्र भिषारी दुषितलाई दान । परंपदको राहा यसै गरि जान ।।
नरमा नारायण छ थलामा जल्छ । पापको अग्नी संसारमा बल्छ ।।४२।।

ज्ञानी जति जो जो छन् परै मात्र धाउंछन् । हृदयका राम वाँहाँ काँहाँ पांउछन् ।।
जिम्मा बसे सरस्वती सिष बसे हरी । तेत्तिस कोटी देवता नष सिष भरी ।।४३।।

ब्रह्मलाई उतपती विष्णुलाइ रच्छे । शिवलाई दिया सदा सर्व भच्छे ।।
हुकुम्भयो धनिको जगतमा आई । रजाई चलाया माया अघिलाई ।।४४।।

धन्ये हुन माता जगदम्बि भाई । सनातन गरछिन् छोटा बडालाई ।।
जोछौ भागेमानी भक्ति सरन् परे । विस्कुन उल्टिन्छ धेरै धन्दा गरे ।।४५।।

अैले छ कि भरे छ भोलि छ मर्नु । कच्चा माटोको छाला क्यान छ तर्नु ।।
पाउन् छ दुर्लभ मनुसेको चोला । यो जन्म वित्या पछि फिरि कसोहोला ।।४६।।

पलकमा जन्मन्छ पलकमा मर्छ । थोड़ा दिन जीय पनी अहंकार गर्छ ।।
अहंकार गरने मनुषेको बानी । कलीजुग भन्छ धर्म गर्छु हानी ।।४७।।

सत्ते त्रिता द्वापर कलीयुग लाग्यो । दया धर्म जति सबै पर पर भाग्यो ।।
दया छैन मनमा धर्म छ काँहाँ । कल्याहा र क्रोधी कलिजुग माँहाँ ।।४८।।

कलीमा कलले व्याप्त गर्ने छ । सत्तेवादी जतिको छाला तरने छ ।।
बुढाछोडि बाला चाँडै मर्ने छन् । धनीको धन पनि सबै हरने छन् ।।४९।।

बाबु छोरा कल गरी अकालै मरन्याछन् । सासुको जगटा बुवारी छर्न्याछन ।।
दाजु बैनी दिदी भाई साथी गर्न्याछन् । ब्रह्माको वेद सुध्य परन्याछन् ।।५०।।

हिंसाहारी ब्रह्मा जोछन् षोज गरदै नन् । चारवेद परे पनी पार तरदैनन् ॥
छेदन्ने हिंसाहारी राक्षेसी कर्म । छेदन्ने भयो भन्या क्या रह्यो धर्म ॥५१॥

पसुघाति जति छन् ब्रह्माका जाती । गुहेलाका फुल चिलाउनिका पाती ॥
ब्रह्मा हुँ भन्न्या ब्रह्म नाचिन्न्या । बैलि बाखी कताछन् षसि षोजी किन्या ॥५२॥

छेदन्ने धागडको पकाइ हालुं रत्ती । तेस्तै कन भन्नु यमराजको भत्ती ॥
प्रातै उठी समाधी पसुधात पूजा । वैइकुन्ट जान लाग्या आधाबाटो कूजा ॥५३॥

भासामा वाषू छन् धोतिपाटा फेर्छन् । सुझन बुझ उसै बकवात गर्छन् ॥
तेस्वो होइन मुनिहो विन्ती लागोस मेरो । मिलि जुलि काटौं चौरासीको फेरो ॥५४॥

निन्दा गव्यो भनौला चेतन्ने दियाको । सतगुरु कृपाले अम्रित पियाको ॥
अम्रित रस छोडि विष रस षान्छन् । सहजमा तिनै नर्कान्तमा जान्छन् ॥५५॥

धन्ने दया गुरुको कृपा भनी जान । अम्रितै हो धन्न्या निश्चये मान ॥
जानी जानी आफै नर्क तलाउ जान्छन् । सुझन बुझ भक्ति जनलाई भन्छन् ॥५६॥

भक्तिजनको दर्सन पाउनुछ काहाँ । कल्याहा र क्रोधीछन् कलीयुग माँहाँ ॥
भागे होला ज जस्को दरिसन पाउला । अधि लागे भक्तिजन पछि पछि आउला ॥५७॥

तुलसी र वेदको जो निन्दा गर्छ । ब्रह्मलोक छोडि जेमलोक सर्छ ॥
ब्रह्मचोलाबाट धेरै निन्दा भयो । पापीको अर्जिली भक्तिजन गयो ॥५८॥

हजुरमा भक्तिजन्ले अर्जि चढाउँछन् । नर्क तलाउमी बॉधी लडाउँछन भक्ति ॥
नर्क तलाउदेषी थलो फेरदैनन् । निन्दा गर्नेको निसाप हेर्दैनन् ॥५९॥

चेतराष मनमा निन्दा छाडि देउ । मिलाप गरिबस तिनै भक्ति छेउ ॥
धनीबाट ताला कुची िहेर भई पायो । संसार चेताउ भक्तिजन आयो ॥६०॥

चेतैन दुनियाँ कति धन्दा गर्नु । हरिविना जन्म अकालै छ मर्नु ॥
अर्जि पुगे सबको सतलोक माँहाँ । भन्दा नसुन्ने आँषा देष्छन् काँहाँ ॥६१॥

ब्रह्म छेत्री वैसे सुद्र सबै थिया ताँहाँ । आफनु आफनु कर्म बाँडी दिया ताँहाँ ॥
ब्रह्मलाई समाधी छेत्रीलाई नीजा । गोठ र घर बेपार वैसेलाई दीया ॥६२॥

तीन जातको सेवा सुद्रले गर्नु । वाँगीयेको कर्म गरी सबैले छ तर्नु ॥
हुकुम भयो गनीको आफनुकर्म गर्नु । विप्रले दीय डेषी हलो माथी धर्नु ॥६३॥

दसराजा जिती आउनु छेत्रीलाई थीयो । धनजन धन्दाले बाटा थुनि दीयो ॥
वैवेले किसान गरी वर्षैदीनमा आउनु । जाचक पठाऊँदा त्यो काँहाँ पाउनु ॥६४॥

सुद्रले सेवागर्नु तिनै जात्को थियो । आफनु कर्म छोडी ब्रह्म ग्यान लीयो ॥
ब्रह्म ग्यान लियो र मद धेरै पीयो । जगतमा ब्रह्मग्यान सक्तो गरि दीयो ॥६५॥

चारै जातको अर्जि पुग्यो धनीका ढोकामा । ब्रह्मज्ञान दि सक्यो धनका पोकामा ॥
सुद्र साधु जति छन् धेरै धन भन्छन् । कन्ठी धारं गर्दा पचास् रूपनां गन्छन् ॥६६॥

अमोलका चीजको मोल गर्ने कस्तो । बलाले लेष्छ जस्ताको तस्तो ॥
मोल नगर्नु अमोलको चीज । वेपार गर्न्या होइन परम्पद्को बीज ॥६७॥

कन्ठी धारी धाम बनाई रूपिआं कमाउं छ्। सत्वगुण छोडी तमोगुण समाउं छन् ॥
तमोगुण भन्याको निन्दा धेरै गर्न्या। तस्तैकन भन्छन् चौरासीमा पर्न्या ॥६८॥

तमगुण छोडी सत्व गुण समाउ। संगत मिलिज्युलि मतो जमाउ ॥
यकै मतो भयो भन्या परंपद पाउला। मतो फुटयो भन्या सबै नर्क तलाउ जाउला ॥६९॥

गरिप् ब्रह्मचोलाको निन्दा नगर्नु। सतको हतियार्ली तमसंग लड्नू ॥
निन्दा गर्‍यो भनौला ढोकामा भयाको। सहस्र रिषि मुनि सब बसी कह्रू याको ॥७०॥

रिषिमुनि वरिपरि मद्धेमा घाम। पैचान गर्दछन् हृदयाको राम ॥
चन्द्र र सुर्जे झिलि मिलि तारा। झलमल मोति जोति उज्याला ॥७१॥

पण्डितादि जतिछन् जोतिष् जोतिष् भन्छन। प्रातै उठी लग्न तिथिवार गन्छन् ॥
जोतिषी भन्छन् जोतिष बडो ज्ञान। प्रातै उठी सुमेरण ग्रहको ध्यान ॥७२॥

पंचांग वर्षाफल चिना चिट्ठा लेष्छन। पात्रामा नभमा आंषा कांहां देष्छन् ॥
ग्रह गोचरको जाप गर भन्छन्। सुझ न बुझ अम्ला मात्रै गन्छन् ॥७३॥

ग्रह देषि दोसरो कसैले मानेन। ग्रहको पिताकन जोतिष्ले जानेन ॥
ग्रहको पिता जो छन् दिक्पाल रहयाका। तपि मुनि भक्तिले आदि कह्याका ॥७४॥

क्यागर्छौं जोतिषी हो अभागे तालो। देष्छौ ताभन्छौ नजर्माथि जालो ॥
जालोछ नजर्माथि आंषा देष्छन् कांहां। बडाहुँ हामी भन्छन् नरलोकमाहां ॥७५॥

चारै जुग तिथि वार्ले यसै गरी पाइन्छन्। ग्रह गोचर लेषि दिन बिताउंछन ॥
सुर्जे सिद्धान्तिले जोतिष् बनांउछन्। सोझो राहा छोडी जङ्गल तिर धांउछन् ॥७६॥

ग्रहका पिता नचिनी जेमलोक जान्छन्। आफनुकर्म छोडी निमेक गरि षान्छन् ॥
सत्ताइस नक्षेत्र अठाइस योग भन्छन्। पञ्चांग पात्रा वर्षै पिछे लेष्छन् ॥७७॥

जोतिषले मुक्ति कैले हुन्ध्यो कांहाँ। सह्यारी नसकनु चारै जुग माँहाँ ॥
ग्रहहरू कता छन् चाँडै गरि षोज। सुद्धिबुद्धि नपाया भक्ति जनलाइ सोध ॥७८॥

चतुराईंले नहुन्या मिल्दैन थाहा। भक्तिजनले लीयो अजम्वको राहा ॥
धन्ने हो जोतिषी तिनैलोक देष्छन्। जेमका दुतले घुमि घुमि छेक्छन् ॥७९॥

भक्तिजन भन्याका नित्ते कर्म गर्न्या। जेमलोक छाडी सतलोक सर्न्या ॥
भक्तिका छेउ गया आफनु गति पाउला। जेमलोक छाडी सतलोक जाउला ॥८०॥

भक्तिजन्को निन्दा कसैले नगर्नु। सबैले पर्न्याछ जेमलोक तर्नु ॥
भक्तजनसित गुरू शशिधर स्वामी। पद्यालो मन ढकमन जामी ॥८१॥

धनीछन् सिरमा मनासिप होइन। भक्तिजन्का हृदयामा पापकति छैन ॥
रात दिन पाप अग्नि झैं षान्छन्। सराप दिया आसिकै झैं मान्छन् ॥८२॥

सिरमा धनीछन् सतगुरू स्वामी। पाप कुटि सक्या मुस्लो छामि-छामी ॥
सन्सारको पाप षल गरि षान्छन्। सतलोक धाममा हासि षेलि जान्छन् ॥८३॥

नरले देषता विष सरि मान्छन्। सतको निसान षडा गरि जान्छन् ॥
ऐसा थियो परंपद भुलि मात्रै बस्न्या। कलह गर्नु भन्दा कम्मर अघि कस्न्या ॥८४॥

कलह भन्याको जेमराजको वीज । चन्चल मनलाई आसन् मुनि थीच ।।
रातदिन टहल भक्तिजन्का पाउ । चन्चल छोडि येकै चित्त लाउ ।।८५।।

येकै चित्त लाउनु दुर्लभ छ कांहां । भक्तिजनको पालो फिव्यो जग माँहा ।।
पापको रजाइ अबछैन काँहाँ । होसियार रहनु कलिजुग माँहाँ ।।८६।।

ऐले छ कि भरेछ भोलि छ मर्नु । जानि जानि पाप व्यार्थै किन गर्नु ।।
येकै चित्तलाई चाँडै अधि सर्नु । सतको हतियार्ली तम सित लर्नु ।।८७।।

गङ्गा र जमुना अगम अपार । चारवेद गीता वेदान्तको सार ।।
सतगुरु स्वामी शशिधर जाँहाँ । सत को निसान् फिव्यो जग माँहाँ ।।८८।।

ज्ञानदिल जाग्यो आफना कुलमाँहाँ । विष सरि भयो कुल कुटुम्ब काँहाँ ।।
धन्येहौं मुनिसव निन्दा किन गर्छौ । अन्तेकालमाँहाँ ताहि पिछा पर्छौ ।।८९।।

हुकुम भयो धनिको जगतमा आयो । जोगको रजाई उसै दिन पायो ।।
चारजुगदेषि फकिर भयाको । लोभ पाप छोडि सतमा रह्याको ।।९०।।

संगत जति छन् साथमा रहन्छन् । सतगुरू स्वामी परंपद कहिन्छन् ।।
सुरथ लगाउ सुन सब भाई । कलिमा दर्सन् छैन ब्रह्म चोलालाई ।।९१।।

कलिका ब्रह्म जति सतमा गिव्याका । दसै काम छोडी क्रोधमा फिंव्याका ।।
ब्रह्मचोला जति छन् बडो निन्दा गर्न्या । हलो छ पियारो वेद न पर्न्या ।।९२।।

भक्ति निन्दा छोडि आफनु कर्म गर्नु । दसै कर्म छोडि हलो माथि धर्नु ।।
काँधमा हलोजुवा गोरू छन् काँहाँ । बडा हुँ हामी भन्छन् नरलोक माँहाँ ।।९३।।

वेद परे पनि मुक्ति काँहाँ पाउँछन् । छ डोरा जनै पनि व्यार्थ किन लाउँ छन् ।।
ब्रह्मचोला जति छन् निन्दै पछि लाग्छन् । सतलोक धाम देषि परपरै भाग्छन् ।।९४।।

ब्रह्मबाट सत्ते गिन्यो कलि जुग माँहाँ । ब्राह्मणबाटै धर्म गिव्यो कलियुग माँहाँ ।।
कलिका ब्रह्म जति साउनका राती । भक्तिजनले पायो झलमल बाती ।।९५।।

सराप् पव्यो ब्रह्मलाई कलिका वाहुन् । भन्दा नसुन्ने जतासुकै जाउन ।।
निन्दा गव्यो भनौला निन्दा कैले हुन्थ्यो । सत्तेवादी ब्रह्मलाई पापले किन छुन्थ्यो ।।९६।।

गुरु कृपा नाउँ छ ज्ञानदिल दास । सवैले गर्नु परंपदका आस ।।
सिरमा धनी छन् सतगुरु स्वामी । धनीका सामुन्ये लडिकै छौं हामी ।।९७।।

चारै युग शशिधरले भक्ति गरि आया । भाग्गेमानी जतिले हिरारत्न पाया ।।
भक्तिजन जतिले सुरथ लगाया । आफ्ना भक्ति जति छन् गर्छन् सहाय ।।९८।।

गर्न सक्ने पुरुषलाई सिद्धि पनि दिन्छन् । क्रोधी पापी जतिको हुरमत लिन्छन् ।।
अहंकारी पापी अब कस्व गर्छौ । दयाछैन मनमा कस्व गरी तर्छौ ।।९९।।

दया बिना पापले जन्म हुन्छ फेरी । स्व बुझी ज्ञानदिलले बाँध्यो फकिरी ।।
धनीका धरमा सुनमिल्यो तोला । बाँधियो फकिरी आ जस्व होला ।।१००।।

भक्तिजन जति छन् मनका सिकारी । छाति षोली फिव्यो ज्ञानदिल भिकारी ।।
भक्तिजन भनेका भिषै मागी षान्छन् । पुर्पुरो कन्याउँदै भित्रतिरै जान्छन् ।।१०१।।

धर्म गर्नु भन्दा बिषै सरी मान्छन् । मीठो चोषो बनाई आफै मात्र षान्छन् ।।
दया धर्म राख मन्मा तब निश्चै तर्छौं । मुष्ठिदान नगरी कस्व गरी तर्छौं ।।१०२।।

यस्ता भक्तजनले कस्व गरी तार्छन् । सातकुल तिनले चौराशिमा पार्छन् ।।
दया गर्नु सबैले छियाको पाठला । दया बिना जाउला बासै काँहाँ पाउला ।।१०३।।

कस्तो साधु भनौला चेतन्ने पियाको । विष रस छाडि अम्रित पियाको ।।
सुरनर मुनि सब सुरथ लगाउ । जबर्जस्ती होइन हाँसी षेली जाउ ।।१०४।।

सार झिकी कह्याको जानि न जानी । दया धर्म नछोड्या मुक्ति होला तानी ।।
नलेषु भन्या उदयो को वानी । सब मिली भक्ति गरौं जानि न जानी ।।१०५।।

अझ्न पनि मुनिहो चैतन्ने राष । अन्तेकाल भया पनि भक्ति रस चाष ।।
बालषपन देषि फकिरी भयाको । सत्संगको मत लेषी कह्याको ।।१०६।।

भय भर्म चञ्चल सवै पर भाग्यो । सतको निशान सन्सारमा जाग्यो ।।
सवै भन्नु नहुन्या सुष्म कह्याकै । उदयलहरी सिद्धान्त भयाको ।।१०७।।

नित्तेको फकिरी ज्ञानदिल दास । सवैले गर्नु परंपदको आस ।।
श्री सुभलगनमा उदय भयाको । चौतिस साल वैशाषमा लेखिकह्याको ।।१०८।।

ब्रह्मज्ञानी जति छन् ताहिं रह्याको । सतगुरु धनिका साथमा भयाको ।।
धन्ने हौ मुनिसव चाँडै गरि बूज । होकि होइन तै पनि गम गरि बूझ ।।१०९।।

❑

Udaya-Lahari

A few words on Translation

The translation work is always beset with many problems and difficulties. When it is of mediaeval language of Indian origin like Nepali as the source language, the translator finds much more difficulties sometime in rendering them to the target language by widening the gulf of meaning and communication. Such problem and difficulty stem from the lack of sufficient words with exact meaning or with perfect communication. This translator has to face same hurdles while conveying adequately all the levels of meaning of the text in the source language. Jnandil's principal work, *Udaya-Lahari* and other poems with high spiritual and philosophical undertones are no exception. Sometimes, the translator has to fall back on cognates in communicating the perfect perception of the poet for which the translator has to retain some of the original words in the translation to keep its connotative richness.

In translating Jnandil's lyrical poetry, it was the objective of the translator to convey substantially the meaning of original work with some modifications here and there to preserve the beauty and flavour of the lyrics. Though translation work itself is a result of a flowering moment of creative mind, it is the fond wish of the translator to preserve its rhythmic beauty by opting for metrical versification. For the convenience of non-Nepali readers, some brief notes and literal meanings are provided with to follow or familiarise the cultural context of the text.

-.-.-.-.-.-.-

UDAYA-LAHARI

O Guru Ganapati ! you the wisdom giver
Gayatri, Savitri, Jagadamba and all other.
Goddess of learning - Hail to Saraswati !
As poor we are, give us Ashthashiddhi.
Hail to you ! destiny resembles our previous life
Let me compliment as hard you did strive.
I will be your guard, O you Hari !
And wish to tell all through the Udaya-Lahari.
I am not great, but servant of all
I am a born mendicant - live in jungle.
I take fruits and greens - live in jungle,
I do pray to Vishnu at times all.
They are generous as who donate handsful,
And earn saintly virtues by being dutiful.
All high and low people listen to me,
Do meditate for the ways to be free.
What is to tell, I can not tell all;
The sins cannot go without wisdom tall.
Do serve the Sadhus and cross this world;
If compassion you neglect, in hell you fall.
In all scriptures there exist the super-wisdom;
The sages and saints did reach the Eden.
The Vedas and Puranas, the Pandits do read;
This poem may serve - no more would need.
The four Vedas and Puranas, the Pandits read;
But they plunge in the pool of greed.
The wise and the Pandits talk so much;
They point too far though at finger's touch.
They do study and worship all the times;
Who will cross this world without thoughtful lines?
Some say : The scriptures are easy to write,

But at all times do they put aside.
He who performs his duties well in the world;
He keeps his name away from hell's roll.
If patience is lost, where'll be the compassion?
All over the world there will be evil's dominion.
All these people always look after property
By digging evil's pond they make virtue empty.
As all these people say : God will flee,.
If there be butchery - where dharma will be?
He who indulge in exploiting the poor,
They will easily fall in the hell's door.
He who does worship as God - made of stone,
How can they go right to the heaven?
Follow the right path that falls nearby Jamuna,
Forsake greeds and intrigues and turn to Rama.
Have mercy in mind and do virtue only.
Do accompany for all times with the devotee.
He who makes company of Sadhus all times,
Will forsake all evils and adopt nectareal lines.
He who ever neglect the devotees all,
Can attain nothing but in hell will fall.
The poor have no greed in the world,
Though looks poor but gains supreme whole.
The nature of Sadhus is peaceful all,
He can't win, if his action is dull.
The bow of love, the arrow of words,
Tamaguna does not allow to go forward.
With good company and with shield of dharma,
You can drive all evils away with Sataguna.
Let Tama, Rajo perish and save Sata one,
Peace of mind only then you will attain.
Have 'Kamala Ashana' and do meditation,
And follow the rules as per Guru's direction.

What Guru says : are full of virtues all;
Let all greeds, anger and lusts fall.
Be compassionate and do all noble deeds,
With super-will do please control your greeds.
He who can restrain the desires of their minds,
There they achieve the freedom of all kinds.
The Ida and Pingala blew slowly away,
The secret of essence they never say.
Above the Sumeru hill[1] is there the Paradise,
God alone exist there in the serene Palace.
The crown on head, the garland on chest;
Makes good use of bangles to his best.
White, red and yellow in colours as eternal,
In front of the devotees stands for all.
All go astray and no one looks above,
He who does his duties - none will stop.
All are tempted in greed, anger and lust;
But none thinks of the ways to God.
The salvation is so high and rare,
The essence of the poem is so fair.
The common people flee to the pilgrimages,
The sages attain at home all three universes.
Above the three universes is there super-pool,
Wash off your filthy minds there in full.
The evil minds will never be pure,
Until it reach to heaven - it's sure.
The people are fickle and lack all patience,
They are tempted to greed, anger and passion.
Greed, anger and lust are foes of devotees.
Mind's like deer, don't let it go free.
Let the words go which're sharp weapon,
With Sataguna, the Tamaguna may be foresaken.

---

1. A name of the mountain in the Himalayan range.

Greed, anger and lust are the three heroes,
Do not be hesitant to finish all those.
In your inner mind there play the reasons,
Where there exits the strong works of illusions.
Where can we attain the ultimate salvation?
It's hard to get it in all direction.
There's in the world - the truth infact;
But the evils did swallow all that.
The devotees followed the only devotional path,
And they forsook the greed, lust and wrath.
The God exists in fire, earth and water,
The devotees' wealth're only their services and prayer.
Promise to offer prayer and noble service,
But their fickle mind does not permit.
The devotees attain respects all in the world,
For their noble deeds they earn fames around.
The devotees took pains to attain the salvation,
They call for Hari before stepping in Heaven.
When advice is offered for their salvation,
The soul is deep and is hard to attain,
When attempt's made the Tamaguna detains.
We see great battles among all three Gunas,
The Tamaguna's finally overcome by the Sataguna.
O Judge, the Lord ! do not deny them justice,
Let them take refuge with Sataguna in peace.
The canons favour the rich in this world,
How the corrupt judge do them justice all ?
The people with Tamaguna have double standards,
At the true justice they flee backwards.
The corrupt do roam freely in this world,
The saints with greeds knowingly they fall.
The wealth and the people are great things here,
Without satisfaction, can one cross this world ever ?

The world is a great and deep sea,
Do cross the river Jamuna and be free.
The rivers Ganges and Jamuna are so near,
They forget their Gurus and seek wealth here.
The wealth of the wealthy are worthless all,
They wish to have more but remain dull.
To earn more wealth they always do work,
How can they get, be there no luck ?
Run after kith and wealth from hills to plains,
They only feel giddy and fall in drains.
Labour and hard work the poor farmers do,
Hungry and naked the poor farmers die too.
How is to pass time in this world ?
The truth and virtues must be your goal.
Through virtues the kith and wealth may be gained,
You will become conscious after the time is lapsed.
The childhood is left past in the games,
Your youthfulness is lost all in vains.
They enjoy life in their full bloomday,
And repent when their hair turns grey.
Let be your conscience clear in this world,
To find happiness full, follow your Guru's call.
The real Guru is common to all,
Who doen't allow you to work as dull.
The kith and kin and all others,
At night of Shrawana[1] let them bother.
Detach any relation with your kith and kin,
Beware ! they are nothing but the cycle of sin.
All the saints and sages knew the truth,
What is what - do ponder over and brood.
Some did understand and some did not,
All with super sense understand a lot.

---

1. The fourth month of Indian Calender. (July-August)

Donate to the beggers and to the poor,
Know it as ways to the heaven's door.
Water is on earth and God within people,
Fire of the evils burn in the world.
Those who are wise ply to the world,
They'll not see Rama who's in soul.
The tongue's for Saraswati, the head for Hari;
The God do exist all over human body.
The Brahma is the creator and Vishnu the guardian,
Shiva the Lord is thus ordained for destruction.
The world for the rich's only to govern,
With profound love only they might reign.
Hail ! O Jagadamba !![1] you are the mother,
She treats them equal - higher or lower.
He who devote to devotion are all wise,
As devotion is only the way to Paradise.
None can predict as when will he die ?
The life is short - why is to rely ?
The human life is so rare to gain,
When it is gone - what may be then ?
He's born now and then and soon die,
Tho' be short -lived, this pride jumps high.
Men have the habit of possessing pride,
Boasts Kali of ruining the Dharma as guide.
After Satya, Treta, Dwapar[2] - it's now Kali Age,
Compassion, virtue and forgiveness're all in cage.
Where is virtue, if the mind is without mercy ?
Quarrels and angers are common in this Kali.
The evils will surely dominate this Kali Age,
The untruth will then dislodge the truthful sage.

---

1. Literary meaning is mother Universe.
2. Three Ages as per Hindu mythology.

The olders will live and youngs will die,
The wealth of the wealthy will soon fly.
Fathers and sons will quarrel and die young.
Mother-in-laws and daughter-in-laws become quarrelsome.
Brothers and sisters will soon start to wed,
The Vedas of Brahmins the Sudra'll read.
These proud Brahmins will not study the Vedas,
Distant's the salvation tho' read four Vedas.
The hatred and jealousies are the devil's works,
If it is so - where the virtue works ?
The Brahmins themselves indulge in butchery wanton,
By pouring vermillion they worship the stone.
Brahmin by caste but do not recognise the God,
They do slaughter the young and sterile goat.
If these Brahmins take meat by doing butchery,
Such people become the slaves of devils - naturally.
By waking in early morning they do slaughter,
Without any hesitation they take it as favour.
Before they take meat they stick to dress-code,
They know nothing about, all nonsense they talk.
Pleading with them - it's not the way worth,
Let's have it after eightyfour[1] cycles of re-birth.
Do take not as criticism, but as advice;
By the grace of Guru - take not otherwise.
Hail God ! It's because of your compassion,
The true devotees take path of devotion.
They blame the true devotees without any reason,
Knowingly they tend to proceed to hell soon.
Where's to see and find the true devotees ?
Here people become angry and noisy in Kali.
Fortunate are those who're blessed to appearance,

---

1. *In Hindu mythology a human being takes birth only after eightyfour cycles of birth completes.*

The people'll follow the devotees as God's semblance.
About Tulasi and the Veda who talk low,
Will be denied heaven but towards hell go.
For your sins to hell you will be pushed,
Forgiveness for such sinners may only be sought.
To God forgiveness will bẹ sought by devotees,
The sinners will be punished for their misdeeds.
God will not bail them out from the hell,
He who disregard the devotion will not get bail.
Beware ! indulge never in speaking evils of devotees,
Will be paid for living with them in harmony.
Take out the keys of truth from devotion.
To warn such people the devotees have come
Fie upon the people who never beg pardon,
Without devotion to God such people die young.
The prayers of the devotees reach the heaven,
He who's adamant will never their eyes open.
People're divided in the Vaishya-Surdra, Brahmin and Chhatry,
And they are to perform their duties accordingly.
The Brahmins for worships, the Chhatry for rule;
Trade and agriculture adopted the Vaishyā in full.
The Sudras are to serve all these three,
To do own profession are their prime duty.
As all are destined to do their works.
So every one should perform his own tasks.
The Chhatries are to win over ten lords.
The greed for wealths stood on the roads.
The Vaishya're to earn from trade and agriculture,
All through virtue this world'll be won over.
The Sudras were to serve the three clans,
Forsaking their trade they took Vedas in hands.
They read the Vedas but tempted to wine,
And made the knowledge of Vedas unsublime.

Appeals of the four clans reached Hari's place,
The knowledge of Vedas are sold for wealths' sake.
Plenty of wealth the Sudras and Sadhus want,
For use of Kanthi[1] rupees fifty they demand.
Why to haggle for the invaluable things?
What you sow, destiny will foretell everything.
Do not bargain for the invaluable doll,
The devinely seed's not to be sold.
By building temple huge money such Sadhus earn,
Forsaking the Sataguna towards the Tamaguna they turn.
Speaking evil's the dharma of Tamaguna on earth,
Such people'll fall in eightyfour cycles of rebirth.
Take path of Sataguna and Tamaguna you forsake,
The company of virtue and unity you'ld make.
By uniting all your salvation is certain,
You will be pushed to hell in division.
Don't speak evil of the poor Brahmins,
Do fight Tamaguna with the Sataguna weapons.
You presume not it is merely casting aspersions,
After long discourse we reached at such conclusions.
The sun, the moon, the stars do twinkle,
The gems of their wisdom brighten the temple.
The Pandits study the stars in the sky,
Every morning they count the dates thereby.
They plead the astrology is the great knowledge,
They urge upon all to worship it always.
They used to prepare the almanacs and horoscopes,
Can they prove the truths with such horoscopes?
They urge upon all to worship the stars,
Without knowledge they pretend to count fingers.
For all misfortunes they blame the stars,
The angry astrologers fail to identify the creator.

---

1. Lit. meaning is ball meant for making garland.

The creator of the star's none but Dikpal,[1]
The saints and the devotees stress to all.
O Pandits ! what'll you do with your fortune ?
When all your knowledge is covered by illusion.
How can you see with your veilled sight ?
In this world, if you keep false pride.
The four Ages you spent in such ways,
In writing the horoscopes did pass your days.
The solar science never approve of horoscopes,
Diverting to untruth, they leave no scopes.
To hell they go without recognising the creator,
The precious life they spoil without the benefactor.
They forecast the union of stars brings disaster,
Though they prepare the almanacs every year.
None can attain the salvation through this knowledge,
There's none to take care in four Ages.
If you wish salvation go for the devotees.
And if not found out, beseech the devotees.
The clever tricks will not lead to salvation,
The devotees followed the path of strange direction.
Hail to the Pandits ! who observe three worlds,
The doors to heaven're closed for them all.
The true devotees will always perform their duties,
They attain the heaven leaving the hell instead.
To be happy, take the path of devotion,
Leaving the hell you will attain the Eden.
Do not speak evil of the true devotees,
As all're destined to take the eternal journey.
The Guru Shashidhar is with the devotee,
Never make your mind fickle and tricky.
God's in your heart - why not see reason,
The devotees don't harbour any evil-design.

---

1. Lit. meaning is the master of this universe.

He who ever indulge in evil-designs,
And take the curse as a bliss devine.
They have regards for the lord, Shashidhar;
And drive away the evils one after another.
From this world they drive away the sin.
And attain the heaven with all pleasure divine.
The true devotees look them as devil's doll,
They build the truthful fortress strong and tall.
Such people who forget to attain the salvation,
They used to prepare themselves to be quarrelsome.
To make quarrels are very nefarious deals,
Do restrain your fickle mind under strong heals.
Do serve always the devotees day and night,
Put all your attention to the burning light.
There is no impossibility to get you concentrated,
Where's impossibility for those who're truly devoted ?
The evils have dominated at all the places,
All should get cautious in such Kali Ages.
Man is born to die - now and then,
Why is to commit sins all in vain.
Go ahead with the aim to attain salvation,
Discard the Tamaguna with the Sataguna weapon.
Far and deep are the Ganges and Jamuna,
The essence of Veda are found in the Geeta.
Where there is the true Guru Lord Shashidhar.
The truth will dominate in the world forever.
Jnandil awoke his generation in succession,
Who became poisonous for his kith and kin.
Fie to you ! who speak evils of others,
At last there you are to take shelters.
God is ordained to come in this world,
The Yoga was thus born from time immemorial.
Destined to become a saint for four generations,

Forsaking all evils he lived like a holy son.
All those good friends will always remain true,
The Supreme guide is none but the Sata-Guru.
O friends ! now do listen to me please,
On earth none can see God with ease.
The Brahmins left the truth and are down,
They forsook their duties and fell in passion.
All the Brahmins speak evils of others now,
They left the Vedas and took the plough.
Perform your duties and leave the jealousies,
Shoulder your plough leaving all your duties.
Where is the plough and where the oxen?
Boasting of wealth makes no sense as token.
How can you free the Vedas you read?
Why do you put around the sacred thread?
The Brahmins had the habit of casting aspersion
They always go astray from the path of devotion.
The Brahmins are like the summer's dark night,
The devotees attain the bright burning light.
The Brahmins defy the truth in this Kali,
If there be meditation, where is the difficulty?
The Brahmins of this Kali are cursed on,
Wherever they long, let them go down.
Do not take it as slanderous as such,
He who has truth - evils do never touch.
Jnandildas is the gift of the Guru,
All must expect and try to be true.
The lord Sata-Guru is rich in thought,
We all are like children before the God.
Shashidhar devoted his life for all his age,
Those who could see him were all fortunate.
All the true devotees took their right path,
And the sinners will never accept this path.

All the devotees will surely attain salvation,
The angry sinners will shamefully go down.
What will you do - O proud and guilty ?
How can you attain - if you lack pity ?
In absence of compassion, rebirth is certain,
Jnandil thus embraced the path of meditation.
The rich people might have wealth and gold,
But the saints will sacrifice his life whole.
A few devotees are slaves of their mind,
With pride roams Jnandil as a lord divine.
Are such devotees destined only to beg?
Stepping inside they blame their own fate.
To do noble deeds as poison they anticipate,
And enjoying nice things as fruits of fate.
For you noble deeds are hard to accede,
Without offering alms how can you succeed?
How can such devotees get you all salvation?
They will cause you aghast for seven generation.
Have compassion and will get everything in return,
Without this you will never receive any protections.
All would comment - "What kind of saint is ?"
Who spills poison and take nectar instead.
All the devotees and the Sadhus together pray,
Not by compulsion but in delight and gay.
What's told here - it is only the essence,
Do not forsake the virtue that render deliverance.
The lessons of 'Udaya' - not willing to write;
Let us all have devotion to our might.
O Beloved devotees ! please open your mind,
Till your last breath follow the devotional line.
From the childhood days was he a hermit,
Everything is written in it what he preached?
Fears and illusions're driven away as a whole,

The symbol of the truth's heightened in the world.
What's in the poem - let not all mention;
To preserve this 'Udaya-Lahari' is your ultimate solution.
Jnandil was a hermit dedicated to devotion,
Let's all hope and endeavour for salvation.
He came in high time in this world,
In years thirtyfour,[1] he wrote these all.
He possessed the supreme wisdom and lived there.
The Sataguru Shashidhar was their near and dear.
Bravo devotees ! who did follow him to salvation,
What is what ? Judge yourself with rapt attention.

❑

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1. Thirty four denotes the Hindu Vikram Samvad Nineteen hundred thirty four which according to English Calender falls in 1877 A.D.

PSALMS

JHYAUREY* HYMNS

On top of the hill near Ganges
there blossomed a tree called Gogyan, (shouraja robusta)
after eighteen hundred sheep fell
it turned a mendicant.

Lived in diamond-studed palace,
listen O God ! a mendicant you turned,
you turned compassion of the Guru
into ashes and your forehead you adorned.

Nothing is there to see and hear
you did inspire my heart,
lived in diamond-studed palace
O God ! you did inspire my heart.

Near the bank of the Ganges there's grazing land
of sheep, to have Kuti's salt,
who'll be such a wise man?
to make us wise too deep in heart.

In the field of Rumja, near crystal pillars
all the mendicants assemble,
deep in heart we'll make you wise
through this essence subtle.

Some flat stones on the hilltop
is there a resthouse of mendicants;
a caravan of mendicants
signals their presence over the tri-junction.

Habit to playing with fire and water
the mendicants are the servants of God,
the ocean of wisdom as the road to salvation
was shown by our Guru, the Lord.

Sat all the mendicants
around the fire they alighted;
with all dirts and ashes
they adorn their forehead.

Leavened with nothing but the water of God
comes from Rumja the flour of millet pounded,
Gurungs have mastered the knowledge of God
And Brahmins are left astounded.

❑

** Jhyaurey song in Nepali folk tune is popular among the Nepali community.*

TUNGNA* (HYMNS)

By killing us,
Chyangba has turned us into ashes,
He yoked the sun and the moon
By crossing Trishuli Ganges.

By shifting it to lotus
It plunged us in the knowledge of God,
O lord Rama ! he's done a noble job.

As the flute sounds
In its full volume,
So the cardiac plexus too
Sound in its full volume.

In forest the lotus blossomed
with black-bee singing;
O Rama ! the mendicants
Likewise revolved winding.

By killing us,
Chyangba has turned us into ashes,
After the birth of a son,
He turned a mendicant and left us mid-passages.
As he lost way to regeneration,
O Rama ! so we too ruined our path of regeneration.

---

* *Tungna is a wooden musical instrument covered by sheep skin. It is particularly played by the Gurungs.*

SOME PSALMS IN SADHUKKADI

(1)

O my fate and deed both seem bad !
With virgin soil this temple is made.

Air made pillars, the head as dome;
The Sata (path) is there as fine crown.

The four walls are made of precious gems;
The devotees pray and spend all their times.

Some have sweets and some have ghee;
Some have dry bread and some royal dish.

Begging be the cause of the pre-birth;
How to meet the Sata Guru if it's dark in heart?

To the Guru, have faith and devotion;
Listen to Jnandil if you wish salvation.

(2)

O Guru! tell me please
Which is the true heaven?

Who are the ascetic
And who are the covetous?
Where are the pilgrimages,
And the river Ganges and the Benaras,
And other true hermitages?

Who are the kings and their aides?
And what are the proper discipline of Yogas?
Mind is greedy, breath is saintly
And his body is the world.

The ten doors are the pilgrimages
And the wisdom is fathomless,
Let the mind be as the Ganges.

The breath as the pilgrim
And the body as a hermitage;
Greed is the king, evil its aides
By bliss of God this servant acknowledges
The way to four pilgrimages.

O saints ! my friends ! ! understand please
Tell me all about the noble deeds;
What does Das Jnandil say,
As where the true heaven lay?

(3)

O Raghubira ! you are the guard,
Have I neither my mother and father
Nor have I friends and brother
I do live alone in the world.

Do I not have the wealth all?
Where to sleep be there no earth?

How to live be there no water?
O my ascetics ! O my friends !!

Listen to as what does say Das Jnandil?
"To keep our heart and mind still".

(4)

Rama, the God created the world
But none knows the way to God

Singing the hymns duly done
But its meaning never known,

Is like the fathomless sea.
As we can't recognise gem
Without Paras stone;
We cannot recognise God
Without knowing the Sata Guru

Without the Sata Guru,
There is no salvation.

Though done efforts many
As the charming figure of God
Is taught by Sata Guru
Just as rising rays of the sun
Make all the creatures happy;

As the moonlit makes
The world much pleased;
By the grace of God
The truth of life and death might be cured.

Jnandil says, "the word Rama that releases,
the world from all diseases".

(5)

Aarati (Evening Prayer)

Do at the evening the prayer -
Of the Guru - the supreme God
The first prayer will be
To keep you always happy.

The second prayer will be
To keep away from all evils.

The third prayer will be
To relieve you from all illusions.

The fourth prayer will be
To acknowledge
The Panchatatwa (five elements)
And the Universe.

The fifth prayer will be
To discard six tastes
And attain purity of mind.

The sixth prayer will be
To release your desire from the world.

The seventh prayer will be
To control your eighth senses and refine them.

The eighth prayer will be
To make your supreme thought pure and grave.

The nineth prayer will be
To give you the knowledge of -
"God is in mind, body and in action".

The tenth prayer will be
To be as rays of light
What Jnandil says is always right.

(6)

Yoga without patience,
Female without dress,
Writer without reasons,
Pandit without speech,
Man without compassion,
Astrology without mathematics.
Nation without population,
Hand without water,
Cow without milk,
Friends without help,
Season without flowers,
Saints without wisdom.
Pool without fish,
Home without women,
Man without virtues,
Birds without feathers.
Pupil without teacher,
Agriculture without labour.
Eye without light,
Mouth without hymns,
Nose without fragrance,
Tongues without tastes
Speech without discipline,
Ear without sound.
Heart without love,
Meditation without concentration,
Hermit without sacrifice,
Wealth without virtue,
Respect without regards,
Pilgrimage without legs.
Beauty without dress,
Salvation without the Guru,

All these are the same, and should be
taken for granted for the action indeed.
The Bhagwata Geeta should be
Sung by heart and soul;
He will see Hari who discards
angers, greeds, passions as a whole.

He who drive away his desires
Will devote his heart;
He who have regards to the Guru
Will write all about the God.

Our Guru Das Shyamdil
is the true devotee of Hari;
Jnandil is only the servant
and as guard and as devotee.

Before tne mother, Koushiki
let us beg mercy;
poor Jnandil has all faith
in his Guru, the lord Hari.

In the four Vedas and fourteen scriptures
there does exist Hari;
The old scriptures with ninefold universe
find them out and recite by memory.

As all will attain the goal
by practising cardiac rhythms;
By sitting above this earth,
so will all mingle in Hari Om !

❑

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Though born in a Nepali Brahmin family in 1921, **Jnandildas** was a distinguished pioneer of social reforms during the early part of the nineteenth century. He chose the path of forming the Joshmani Panth with a view to educate the common Nepalese and inculcate a sense of rebellion amongst them through hymns, adages and lyrics against the social, cultural, economic and spiritual exploitation by Nepali Brahmins. These steps gradually assumed the shape of a great religious movement in the form of the Panth and all credit for this naturally goes to Jnandildas.

Through *Udaya-Lahari* and other folk rhythms, within the most popular *Lahari* tradition of oral literature in Nepali, **Jnandil's** poetry had charmed millions of Nepali hearts hailing especially from eastern Nepal, Darjeeling, North East India, Dooars, Sikkim and Bhutan for centuries. Owing to the greatness of his personality and his contributions in shaping the Nepali language and literature and giving its distinct modern Indian imprint, the Indian Nepalese place him appropriately in the history of Indian Nepali language and literature.

The author of this monograph, **Kitab Singh Rai**, who has an M.A. in English from Himachal Pradesh University, Shimla and B.Ed. from North Bengal University, Darjeeling, is a teacher since 1970 and presently works as the Head Master of a Secondary School in Dooars. He is a distinguished writer, poet and essayist both in Nepali and English. Moreover, he is regarded as an eminent educationist in Dooars, Darjeeling and Sikkim.

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